

The School Musician

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The SCHOOL MUSICIAN:

In a recent drive for a mille of pennies which was being conducted in the schools of Middleboro for the benefit of the instrument fund, the School Street school pupils went over the top on their quest for pennies. After considerable thought about how I could reward the school for their victory, I came to the conclusion that a two-year subscription to your magazine would accomplish the purpose.

I have been a subscriber to your magazine for years and have induced many pupils in this community to subscribe. I look forward to my copy every month because I know there will be many articles of interest to me. When I need some special information I look over my old copies and I invariably find what I am looking for. **SCHOOL MUSICIAN IS TOPS WITH ME.**—Luther Churchill, Supervisor of Music, East Bridgewater, Mass.

Maybe That's Too Many

The SCHOOL MUSICIAN:

We think a lot of The SCHOOL MUSICIAN in Selinsgrove particularly. My whole high school band has subscribed for it from time to time; in fact, we got our last baton by this method.

Mrs. Allison who is known professionally as Lorna Wren is a flutist spending much of her time concertizing as well as having spent several years with the Spitalny All-Girl Orchestra on radio, stage and screen; she maintains a flute studio in Selinsgrove and has a following of pupils for miles around the country-side. Recently in teaching one of her pupils, the enclosed joke actually occurred as presented to you. I thought maybe you would be able to use it.

"During a discussion of the problem of 'pulse' in duple rhythm, the instructor asked her flute student how many eighth notes she played in 6/8 time when there were two beats to the measure.

"To her surprise, the reply said in all seriousness was, 'As many as I can get in!'"—Elrose L. Allison, Conductor Susquehanna University Concert Band, Selinsgrove, Pennsylvania.

One Man's Opinion

A. G. Gulbransen, Chicago piano manufacturer, paid his respects to jazz music in an address to the delegates of the Music Trades Convention.

"If jazz music were put into plain English words, no decent person would allow it to be played in his home," he said. "If a well bred person understood what jazz said he'd run from the room.

"Jazz is animalism. It is not music. The most typical jazz is that nearest the animal. Jazz is made of animals' howls, with an undercurrent of tom-tom beats. In order to give their compositions some connection with civilized harmony the composers weave in passages usually stolen from classical pieces. We are permitting our young people to grow up to music culled from the squalls of jungle beasts in the mating season."

Don't Spend It All for Gum

The SCHOOL MUSICIAN:

I was very surprised and pleased to

GOOFY GUS... HE GETS SOME BAD PUBLICITY!



Maybe Your Best Friend Won't Tell You

—He suffers in silence. But there are some who make no bones about your circulating the "corn" in the band. To keep yourself entirely above reproach and out of reach of unscrupulous editors, trade in that out-dated, wheezy tin horn on a new 1940 streamlined Pan-American. It's easy on the embouchure, mellow to the ear and light on the pocketbook. And if the year book editor showers you with orchids for your sweet rhythms, don't be surprised, for Pan-Americans are known to bring out the best qualities of school musicians.

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and that the judges had chosen me a winner in the Sweet or Hot Swing Contest. Contests of that sort give everyone the opportunity to express his ideas, and help to add even more to the fine SCHOOL MUSICIAN magazine.

Thank you ever so much for both the opportunity and the five dollar prize money, so generously offered for something which is really a pleasure to do.—
Marjorie Greenberger, Cleveland, Ohio.

Sing, America! Sing!

Conducted by Jonathan Hammermeyer

Rehearsal Efficiency

Most choral directors have conducted rehearsals that were not up to their standards of efficiency. The author, at least, has had this happen many times and must admit that these occasions have resulted in a great amount of retrospection and no little worry.

The following suggestions are based on the most frequent causes of inefficiency. To devise ways and means of having the choir do sixty minutes work during a one-hour rehearsal is the fantastic dream of all directors.

Physical Comfort

The director is constantly occupied and usually moving about. This activity will keep him warm in a room too cold for sitting comfort. Also, a conductor concentrating on the learning, or improvement, of music may easily become oblivious to a sultry condition that interferes with attentive response. Then, too, the quality of lighting, the time of day and the experiences of the group, or sections of the group, immediately prior to the rehearsal, may cause excessive fatigue or restlessness.

Mental Attitude

It is assumed that the basic mental attitude, desire to sing and co-operate to the end necessary for effective work, is correct at all times. Still, attitudes that influence immediate behavior are flexible and subject to moods. Introducing a song without preparation and proper enthusiasm can fail to arouse the whole-hearted desire to complete the selection. Idiosyncrasies of a conductor, repeating wornout phrases and relating weary jokes, offer further means of getting off on the wrong foot.

Discipline

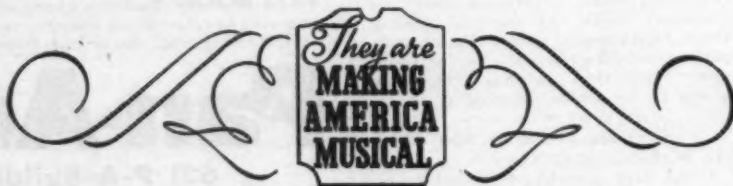
With adult groups, little difficulty is encountered, but with school groups and junior church choirs, the first and most disturbing annoyance to overcome is the talking of idle sections while drilling a one-voice part. It is well to start the session with a couple of songs already learned, thereby giving everyone an opportunity to sing. For first rehearsals, the unison singing of patriotic airs or folk songs will serve the same purpose. The author has found it extremely precarious to sit at the piano while drilling single voice parts. Stand and play their part or start them off and walk among them giving assistance where it is needed. When a real discipline case arises, dispose of the member for a period of several weeks, or, if the severity of the situation demands, rule the rebel out of the choir. An organization with officers delegated to specific duties, and with confidence in the director's ability, will have

P·R·E·S·E·N·T·I·N·G



Edward J. Heney, Orlando, Florida

Director of the First division Orlando high school bands which played and marched so magnificently at the Region Eight Competition-Festival held last month in West Palm Beach, Edward J. Heney is definitely worthy of a high rank among the country's school bandmasters. His varied and colorful career includes positions as soloist with the John Philip Sousa and Arthur Pryor bands, performances over Station WEA, New York, on the S. S. Leviathan and at the Kit Kat Club in London. Forsaking the professional field, Mr. Heney spent six years as bandmaster at the Florida Military Academy in St. Petersburg, where he also directed the St. Petersburg concert band. His services were valued at Bunnell, Florida, his next position, where he accomplished outstanding improvements in the school music department. Now at Orlando high school, he is respected for his eminent musical knowledge and understanding of the problems of the high school band. Mr. Heney is the brother of two celebrities in the Florida field of school music, each of whom directs First division bands. They are John J. Heney, director of the Stetson University band and the DeLand high school band, and William P. Heney, conductor of the Seabreeze and Mainland high school bands of Daytona Beach, Florida.



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few real discipline cases and little need for constant heckling. For the conductor to become completely engrossed in his work, to the exclusion of all else, will offer the possibility of conversation for members on the fringe of the group. This is contagious and a sure way to disrupt the rehearsal (especially difficult to control in very large organizations.)

A good choir will always condescend to submerge individual personalities for a unified effect during a performance. The varied thoughts, emotions and ways of acting are not always submerged during rehearsals.

When analyzing a situation to determine the cause of disturbing factors, include in the analysis, environmental factors, chance occurrences, techniques of performance, discipline, routine and the whole situation, as one picture. Modern psychology offers evidence, substantiated by research, that a total situation is more than the sum of its parts. In fact, a change in one phase will result in an altered reaction to the unified whole.

Harmony Problems

answered by Walter Dellers

25 E. Jackson Blvd., Chicago, Ill.

Question: The voicings of dominant seventh and dominant ninth chords with raised fifth bother me. In many of my orchestrations the effect of these chords is bad. Can you tell me why?—R. F., Tulsa, Okla.

Answer: You must take care to separate the most dissonant intervals in these chords. Generally speaking, we put the raised fifth above the seventh. And the ninth, of course, is always a full ninth above the root of the chord. If you use an added sixth in these chords, instead of the raised fifth, it, too, must be voiced in the same way, that is, put above the seventh.

Question: Some of my arrangements have been played by several bands but their effectiveness varies considerably, although the bands themselves seem equally capable. What can I do about this?—F. K., Macon, Ga.

Answer: Effectiveness depends very largely on good balance between the various sections of bands and orchestras, as well as on good balance between individual instruments in the same section. For instance, a tenor saxophone may be too heavy for the two alto saxophones in the same section, and thus ruin the effectiveness of a three-way sax section. Listen carefully and your ear probably will help you find the causes of weak performances.

Question: Is it possible to use all the tones of a whole-tone scale in a chord?—K. S. T., Gary, Ind.

Answer: This example should answer your question in the affirmative: Write a dominant ninth chord (G B D F A in the key of C) and double the fifth. The tones should be ordered from the bass up: G D F B D A. Now lower the first D one-half step and raise the second D one-half step. This will give you G D flat F B D sharp A, which is the equivalent in tones of G A B C sharp D sharp F G—a whole-tone scale. You can, if you like, put the extra G between F and B.



Dale Dewey
Trombone

Mukwonago, Wisconsin

First Division

Region 2, 1940



For his talented performance of his trombone solo, "Grand Concerto" by Grofe, Dale Dewey, member of the Mukwonago, Wisconsin high school band, was awarded First division rating in Class A at the National Competition-Festival held last month in St. Paul, Minnesota.

Dale has studied trombone for six years under the instruction of such celebrities as Grant Boltz of Milwaukee and the late Carroll Martin of the Chicago Symphony and N. B. C. staff. For the past two years, his tutor has been Gordon Tetzloff of the high school music department.

Dale has played with the Waukesha Civic band and the Oconomowoc American Legion band for three years.

On the Cover

"Goodby until September," says the Jay-Cee high school band of West Palm Beach, Florida, as they disappear from view in the Region Eight National Competition Festival parade held in their home town in May. The musicians didn't quite make First division at the Regional this time but they warn competitors to look out for their dust next year. A characteristic parade picture with bicyclists and children trailing the band and candid camera fiends at work, this shot typifies the excitement that was prevalent at all ten of the National Festivals.

The Fairfield, Iowa

High School Band Moves Into Its

New Home

● THE FIRE WAS THE NIGHT OF APRIL 23, 1938, and the high school was a total loss, all books and equipment destroyed.

For years, the band and orchestra headquarters had been a small building adjacent to the high school and affectionately known as the annex or the "Sheep Shed". It was a low building, once an addition to the grade school, then moved to the high school site and used as the shrine of instrumental knowledge.

A few weeks before the catastrophe a bond issue was voted to build a new gymnasium, auditorium and instrumental building. The annex was put on stilts in readiness to be moved to a new location for service as a scout room. The majority of instruments were taken into the high school for storage until after the moving. All the tools were there to start work the next morning. Then came the fire! One lone bass drum, one bell lyra, one string bass, 40 uniforms, 10 caps and a little music were left in the annex and thus were saved. With the State Marching Band contest less than two weeks away and all our equipment gone, we were on the spot.

Fortunately, Fairfield possesses a military band, a unit of the Iowa National Guard, and this fine organization immediately came to our rescue with all the equipment they had. The Fairfield marching band went to the State contest as a pretty well patched up group. Several of the players had lost their own instruments. Three uniforms, two drums and one bass had to be borrowed at the contest. The musicians were bare headed. But despite these handicaps, the band rated a triumphant Division 2 in the contest.

When plans began to shape up for the new building, the board asked each teacher to draw a plan of the

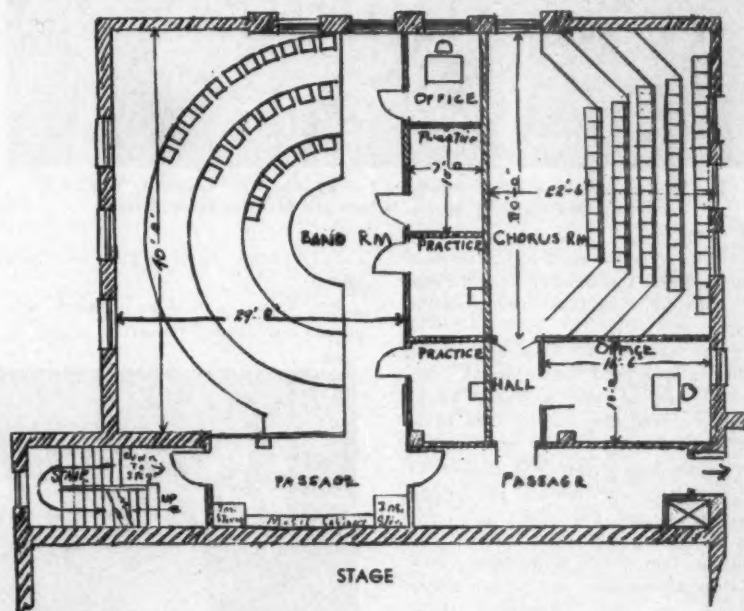
By Dillon Lowell,
Secretary-Treasurer

Southeastern Iowa Bandmasters
Association

Bandmaster, Fairfield, Iowa

rooms he desired and my chance came to evolve my "dream house". I remembered pictures and plans I'd seen in *The SCHOOL MUSICIAN* and as I've saved them all for many years, it was only a matter of research to find several articles on the subject. I spent many weary hours drawing, planning and erasing and finally was

and girls' gym on the west. The classroom unit is in the center. The band and orchestra department is in the northwest section of the music wing and chorus in the northeast. Both are on the second floor directly above the girls' gym. Two short flights below is the stage of the auditorium and down two more is the marching band practice field. The floor risers are six feet wide and six inches high. On one side of the room are three practice rooms, ten by seven feet, and an office the same size. The walls are acoustically treated and sound-proofed. The main rehearsal room is forty by thirty feet with storage space provided in one end for thirty music stands and sixty instruments of violin, clarinet or cornet size. Four cabinets house the instruments. Upstairs is a room sixty by ten feet which contains lockers for uniforms and caps, six string basses, six cellos, six snare drums, six French horns and eight baritones. Cases are provided for the basses. A two-way public address system connected with a radio and phonograph allows conversation with the principal's office and reception of all radio programs.



satisfied. Some weeks later, the architect informed me that I was to have my department just as I'd drawn it and my "dream" began to materialize.

The old annex was moved behind the Baptist Church and again echoed the sharps and flats for a year and a half, while the new building was being constructed.

The new structure is in the shape of a "U" facing north. The boys' gym and football field are on the east end with the auditorium, music section

A busy Mothers' Club has bought new uniforms and is now buying outfits for the baton twirlers while a progressive school administration has replaced all lost band and orchestra instruments.

Rehearsals are held at 7:30 in the morning with each student getting one private lesson each week. Solos and small groups are drilled after school.

Miss Ariel Leach directs the chorus work and Hugh Williams teaches strings and directs the orchestra.

Have you built recently? Or are you planning to build soon a home for your instrumental music? Send your story with pictures and plans to *The SCHOOL MUSICIAN* that others less progressive may be prompted to do likewise.

One Man's Hobby

How wealthy Lutchter Stark finds pleasure in sponsoring High School Music in Orange, Texas

● OUR STORY BEGINS shortly after the World War when a teacher of an Orange, Texas Sunday school class began to ponder a practical way of holding his boys' continued interest. The usual Sunday school lessons and

By Joseph A. Dooley

This program worked so well, a brass band was organized, developing within a year's time into a well-rounded musical organization of sev-



The Boys' Band, one hundred smartly uniformed musicians, beautifully trained in concert and marching by Mr. Hubert and Mr. Gay respectively.

proverbs were too soon forgotten once the boys left the Sunday School classroom to continue their all-engrossing play.

This teacher, Mr. Lutchter Stark, being a practical businessman successful beyond the average, knew, therefore, his approach to this problem must be a practical one.

The problem itself was clear: to build a program holding the young people's interest, not on Sunday only, but throughout the week as well. A program that would build better citizenship, giving boys and girls a wider outlook on life, improving them morally, mentally and physically. It was apparent to his practical mind that the program had to be "fun," a form of play that would engross his students and yet accomplish the purpose.

Consequently, he organized a Boy Scout troop and within the troop formed a drum and bugle corps. As many of the boys of the troop came from families of limited financial means, he largely financed the project and instruments. And Sunday School attendance doubled!

enty-two boys. Later, a girls' unit was added.

The value of this experiment was proved in those disastrous days of



Thirty-one girls who consider the accordion, trumpets and bell lyres most fascinating of instruments, make up the Orange, Texas Bengalaires, a vaudevillian group under the direction of Mrs. Hustmyre, who accompanies on a small portable piano equipped with electric amplifier.

1929-30 when it seemed our little world was about to disintegrate, with gloom and despair a part of our everyday existence. Then Lutchter Stark could see more clearly than ever before, the importance of providing an

interest that would steady his boys and girls and bring a cheerful note to the community as well. So clear did this necessity seem that even when it appeared the forces of depression might wreck their own fortune, Mr. and Mrs. Stark saw that the band groups had sufficient funds to provide for their maintenance.

Today, these efforts of sacrifice have paid glorious returns. Lutch Stark's Boys, Inc., now embracing over three hundred and fifty girls and boys, includes three separate units, one of them enjoying a national reputation because of brilliant performance. The organization includes, and occupies the spare time of, nearly every eligible boy and girl in the city of Orange. No preference is shown, except to underprivileged children.

The different units are: the Boys' Band, which comprises one hundred boys in the concert and fifty boys in the second band. The Bengal Guards, a corps of one hundred girls who play and march, with sidelines in baton and rifle twirling and the new spectacular art of Flag Swinging. There are about sixty girls on the waiting list of this unit. The third unit is the Bengalaires, composed of thirty-one girls and about a dozen substitutes. Their act is vaudevillian in character, the unit containing piano accordions, trumpets, bell lyras, and a small portable piano equipped with an electric amplifier. To this equipment is now being added several marimbas and vibra-harps, both concert and contrabass.

All units are a part of the Orange Public School system, although entirely financed by Mr. Stark. All personnel, including instructors, are members of the system under the

direction of Mr. J. W. Edgar, Superintendent of Schools, and Miss Helen Carr, Principal of the High School. Full scholastic credits are given in music and physical education.

Membership requirements are strict,

including satisfactory classwork, good citizenship, and perfect physical condition.

Report cards are checked by the director of each unit every six weeks, and no boy or girl whose grades are not up to standard may perform in public.

All units are self-governed by elected officers, who act with the Director of their own unit. Their decisions are usually followed by the school authorities and today such remarkable "esprit

the boys and girls manage to attend some higher school of learning.

The organization is housed in a large, specially constructed band hall. This hall is attractively decorated and equipped with private offices for directors of the different units, instrument and uniform rooms. A quartermaster for each division has charge of the equipment. Adjacent to the band hall is a large floodlighted drill field.

In addition to instruction in music and drilling, every attention is given to the physical welfare of all students. Medical attention is furnished for all in need of it and when necessary, special diets are provided.

To further promote, through education, a brighter outlook in underprivileged children, an interesting experiment is now under consideration. In the high school, instruction in beauty culture is contemplated as a vocational training under the direction of capable operators and instructors. Recipients will be members of the Bengal Guards and Bengalaires, all without cost. Thus, by one stroke, girls of the high school are taught a worthwhile vocation while the girls of the corps will receive facials, shampoos, manicures and permanents without cost. Can anyone devise a better way to uplift any woman, whether she be sixteen or sixty, than through personal pride? Certainly this experiment will be followed with widespread interest.

Musical education is under the supervision of Mr. Frank Hubert, formerly assistant director of the University of Texas bands. Not only are all members of the entire organization taught to play their chosen instruments, but they are taught to read music and are trained in music appreciation. Regular musical training is supplemented by outside work. During the summer months, Colonel George Hurt, Director University of Texas Longhorn Band, adds further to the musical knowledge of these youngsters. Other national figures are brought to Orange from time to time.



The man responsible for the miraculous situation in Orange, Texas, and his music directors. Left to right, Mr. Lutch Stark, Mr. Frank Hubert, Mrs. L. W. Hustmyre and Mr. Louis R. Gay.

de corps" has been built that membership in any unit is a distinct honor and dismissal tantamount to disgrace.

According to Superintendent Edgar, the program is highly successful. Not only, he reports, are the grades of most members above average, but moral delinquency among minors in the community is practically unknown, while an unusually large number of



Becky Havens, drum major of the Bengal Guards who is equally adept at baton twirling or flag swinging. This remarkable action shot of the attractive spinner, indicates perfect form and proves that her baton is quicker than the camera's eye.

Supervision of the Bengal Guards and Bengalaires is under the direction of Mrs. L. W. Hustmyre, formerly a teacher of physical education who sponsored drum corps work as an interest building feature of her school curricula.

Supervision of marching and drills is under the direction of Mr. Louis R. Gay, whose name is well known in the drum corps world.

The Bengal Guards and Bengalaires have their own coat of arms, pledge of allegiance, corps song, emblematic flower, and flag. Even initiation into the organization is significant, the annual initiation party being a formal event held by candlelight.

To maintain continued interest, every effort is made to make membership in the Lutch Stark organization something worthwhile. Trips are made to different parts of the country, all at the expense of their benefactor. Travel is by special train, accompanied by chaperons, a doctor and registered nurses. Overnight hops are made by Pullman, and special busses are chartered to move the students at the point of destination. Instruments are transported in a specially built bus.

On last New Year's day the Bengal Guards were featured at the Sugar Bowl at New Orleans. Those who saw them, or heard the broadcast of the game, know what a remarkable hit they made.

This year the Bengal Guards and Bengalaires are to be the feature attraction at the Chicagoland Music Festival, August 16-17. To those who have the opportunity, I heartily

(Turn to page 35)



Distinctive from their plumed hats to their unusual boots, the Bengal Guards, a completely feminine outfit led by a bevy of charming twirlers, make a definite hit wherever they appear. The girls are fully capable of holding their own with the opposite sex and the boys find them hard to beat in the musical line.

My Thesis, Interpretation

An Essay Submitted to the Graduate Council of Wayne University
in Partial Fulfillment of the Requirements for the Degree Master
of Arts (Music Education) in the Department of Music. (Part Two)

(Continued from May issue)

● IN THE EXAMPLE Figure 17, Group I, the decisive or dramatic character may be accomplished by playing with a good solid detached tone.

In example Figure 18, Group II, the term *placido* (calmly) which is similar to *sentimento* (sentimental, with feeling), will therefore take the same smooth legato as in number 16. The two pick-up notes are unaccented tones so they will sound better if played softly. The dotted quarter following the pick-up notes requires more volume, let's say one and a half pounds; then, the eighth note following the dotted quarter will be reduced to one-third of the volume of the preceding dotted quarter. The masculine and feminine accents in the last measure were discussed in examples 2, 9, and 14.

The musical term *energico* (vigorous) in the example Figure 19, Group I, calls for another majestic movement which requires a slight separation of tone with more stress on each note to make them come through more solid and resonant. A crescendo in the third measure is important.

Legato is the style to be used in the example Figure 20, Group II, because *lacrimoso* means sad.

In example Figure 21, Group I, *marcato* will require the same style as a majestic movement (a slight separation of the tones). The proper intensity on each tone as designated by the symbols is important.

In example Figure 22, Group II, the symbols designate legato (smoothly connected) tones. The symbols are absolutely tight together, demanding a steady flow of tone (steady column of air on the wind instruments) and a soft tongue or legato bow. The half notes are to be played with twice as much intensity as the quarter notes.

The next group of selections does not have a musical term to tell how they are to be played so the style (*staccato* or *legato*) must be determined from the name of the selection.

Best Interpreted by Legato

Barcarolle (boat song)
Berceuse (cradle song)

By Otis H. Saeter,
Assistant Director

Western High School Band

Detroit, Michigan

Nocturne (night song)
Lament (pathetic tune)
Romanza (Italian song)
Misererie (song of mercy)
Canzonnetta (little song)
Chanson (a song)
Serenade (evening song)
Reverie (evening song)
Romance (serenade)
Solitude (sad music)
Choral (religious song)
Idyl (quiet, pastoral)
Motett (sacred music)
Requiem (funeral dirge)
Morceau (sad music)
Liebes-lied (love song)
Brunette (love song)
Aria (song)
Air tendres (love song)
Air a boire (drinking song)
Cavatina (a short song)
Hymn (church song)
Celestial (church song)
Sommerlied (summer song)
Canto (song)
Madrigal (song)
Villancico (song)
Con Amore (song of tenderness)
Cancion (a song)

Best Interpreted by Staccato

Tarantella (Italian dance)
Habanera (Spanish dance)
Sarabande (Saracen dance)
Fandango (fantastic dance)
Bolero (Spanish dance)
Czardas (Hungarian dance)
Chacona (Spanish dance)
Satterella (Italian dance)
Tirolese (Italian dance)
Harabe (Italian dance)
Jota (Spanish dance)
Giocondo (cheerfully)
Bourree (French dance)
Jaleo (Spanish dance)
Caprice (fanciful style)
Volta (Italian dance)
Bluette (short, flashy)

Romaika (Greek dance)
Zamacuas (Chilean dance)
Pavanne (French dance)
Gavotte (French dance)
Minuet (dance)
Mazurka (Polish dance)
Polonaise (Polish dance)
Scottische (modern dance)
Polka (Polish dance)
Farandolle (lively dance)
Redowa (Bohemian dance)
Scherzo (minuet)
Intermezzo (style of minuet)
Gigue (jig, dance)

In the example Figure 23, Group I, Barcarolle from Tales of Hoffman, the style or interpretation will be taken from the word barcarolle (boat song).

A legato (smoothly connected) tone will interpret barcarolle (boat song). The first and second note involves the masculine and feminine accents as given in examples 2, 9, 14, and 18. These masculine and feminine accents are used three more times in this short passage. On the first two tones the feminine B \flat tone following the A masculine tone should be reduced to one-fourth the volume (intensity) of the A masculine tone.

La Lionjera in Figure 24, Group II, is a caprice (fanciful movements), so the separated tone will be the style to use except in the three instances where the slurred staccato is used. Stress is placed on the point notes (the longer tones) which are accented.

The example Figure 25, Group I, Cavatina (a short song) will use the legato interpretation. If the sixteenth notes are played one-fourth as loud as the quarter notes it will sound more musical.

Bolero (Spanish dance) in Figure 26, Group II, a spirited number will naturally be played with the staccato style.

Embellishments (trills, turns, mordents, gruppettos, and *acclaccatura*) will sound more musical and delicate if played softly.

After playing a phrase, answer it either more aggressively or more subdued as the answering phrase may demand.

Try to play a clear, solid, resonant and brilliant tone without a throat or stomach tremelo when playing on a wind instrument. Try to do these four essentials correctly also when playing on the other instruments.

"After" beats should be played with about one-third of the volume of the "on" beats, with some separation, and played so they will come through.

Counter melodies usually played by the trombones and baritones should be played with a light staccato on the eighth notes and much stress on the whole note.

Here are some more terms that sug-

gest either legato or staccato interpretation.

Terms indicating a staccato style:

Vivace (fast, spirited)
 Animato (with spirit)
 Assai (very quick)
 Bellicoso (warlike style)
 Brio (with spirit)
 Con fuoco (with fire)
 Con forza (with force)
 Furioso (furious)
 Grosso (grand)
 Misterioso (furious)
 Con moto (with motion)
 Parlando (accented)
 Precipitoso (hurried)
 Pronto (quick)
 Puntato (detached)
 Smanioso (furious)
 Spirito (with spirit)
 Strepitoso (boisterous)
 Tempestoso (boisterous)
 Vigoroso (bold)
 Violento (boisterous)
 Adirato (angrily)

Terms indicating a legato style:

Affettuoso (tenderness)
 Appassionato (with feeling)
 Calmato (calmness)
 Commodo (quietly)
 Devoto (devout)
 Fioco (feeble)
 Dolent (sorrowful)
 Elegiac (mournful)
 Garbato (graceful)
 Lamentando (mournful)
 Modesto (quietly)
 Pacatamente (calmly)
 Pletoso (tenderly)
 Plaintiff (doleful)
 Posato (quietly)
 Scorrendo (legato)
 Sordamente (gently)
 Suave (mild)
 Tendrement (tenderly)
 Tranquillo (calmness)
 Venusto (graceful)
 Delicato (smoothly)

Another important essential in the interpretation of music is the proper accent in the playing of marches, waltzes, fox-trots and galops.

In Figure 27, Group I, march, notice how lightly and rapidly the two sixteenth notes are played. In the second measure on the count of two the most intensity is placed. The next series of eighth notes are played with a light staccato; the next to the last tone is reduced to about one-fourth of the intensity of the previous note, and the last note gets more intensity again.

In Figure 28, Group II, the two first light staccato notes are followed by an accented tone that demands about four times as much intensity as the two previous tones. The eighth note following the dotted quarter note gets about one third as much intensity as the previous dotted quarter note. The

The musical examples are organized into two main groups:

- Group I:**
 - Fig. 17: *Allo. Decisive* (L'Arlesienne, Bizet) - *ff*
 - Fig. 19: *Allo. Energico* (Rienzi, Wagner) - *f*
 - Fig. 21: *Marcato* (Die Loreley, J. Mesvade) - *ff*
 - Fig. 23: *Baccarelle* (Tales from Hoffman)
 - Fig. 25: *Cavatina* (La Sembranza, Bellini) - *P*
 - Fig. 27: *March* - *mf*
 - Fig. 29: *March* - *f*
 - Fig. 31: *Waltz* - *mf*
 - Fig. 33: *Galop* - *mf*
- Group II:**
 - Fig. 18: *Placido* (Cradle Song, Brahms) - *P*
 - Fig. 20: *Lacrimoso* (The Soldier's Farewell, Kinkel) - *P*
 - Fig. 22: *Portato* (How Can I Leave Thee, Kücken) - *P*
 - Fig. 24: *La Lisonjera caprica* (Cheminade) - *mf*
 - Fig. 26: *Dolero* (De Gouy) - *P*, *cresc.*
 - Fig. 28: *March* - *f*
 - Fig. 30: *Grand March* - *f*
 - Fig. 32: *Fox Trot* - *mf*

rest of the example shows how the light staccato is used on the quarter notes and stress is placed on the point (the longer) notes.

In example Figure 29, Group I, it will sound more spirited if you place an eighth rest in place of each dot. Notice in the third measure the eighth notes following the quarter notes which will sound better if they are played but one half as long and but one half as loud as the quarter notes. The last note of this introduction should get much stress.

In the march Figure 30, Group II, a grand or majestic style is essential so again revert to the staccato (detached) tones.

In the waltz Figure 31, Group I, in the second measure the three quarter notes are played staccato. A waltz being a dance selection will naturally be somewhat more spirited, therefore the staccato interpretation should be used. The masculine and feminine accents occur again in the fifth and sixth measures.

The example Figure 32, Group II, is another lively number of the dance type, so play with a separated (staccato) tone.

The galop Figure 33, Group I, is another lively number, so play with a spirited style (staccato). It will take good control to play this fast staccato and get each tone clear and clean. The last tone demands the most intensity.

In conclusion, the serious minded student that has studied this article and hopes to attain these results on his major instrument will have to get the right teacher. It will take considerable musical experience to digest all of these points without the right teacher, but it certainly should give the student a working knowledge for better results. Go over and over this article and you will get the idea that will assist you to use better musical expression and interpretation. Remember, proper control, being able to play both sotto voce (in an undertone) and fortissimo (loud) are two of the main essentials necessary in good expression and interpretation.

This article has been studied by symphony performers and endorsed by them.

Seventh and Ninth Chords

By Walter Dellers

Noted Music Educator, Pianist, Composer, Arranger

Chicago, Ill.

● IN OUR PREVIOUS ARTICLES on triads and seventh chords we have limited our discussions strictly to chords entirely within the key. In other words, we studied those chords built up in tones found completely either in one of the major scales, or in one of the harmonic or melodic minor scales. The only chords already mentioned not conforming to this construction were the dominant sevenths with raised fifth or with lowered fifth, which were considered in the May issue of *The SCHOOL MUSICIAN*. These exceptions are classified as "altered chords".

Now, with vacation time here, I am going to give you something very interesting to do.

All real musicians know that when we play a piece of music in a certain key we neither limit ourselves to the tones of that particular key, nor do we use only such chords as are built up from the tones in said key. On the contrary, we frequently borrow a few chords from each of the surrounding keys and adapt them to the needs of the specific key which we are using. It is just like living in one house and visiting, or borrowing a few things from the neighbor's house. When we visit in this manner we still remember our own home and return there at times. In harmony this action is called a "transition" through another key. However, there are occasions when we move out of our old home to a neighboring house and make this second house our new home. In harmony, this move is called a "modulation" to a new key.

Let's consider, for example, the usual keys concerned in a "transition" from the key of C. On the accompanying diagram, No. 1, you will note that the first line lists the triads found on the first six degrees of the C scale. You will note there are three major and three minor triads. If you will look at the key diagram outlined on the second and third lines you will note that the triads within the key (line one) are exactly the same as those in the key of C and its most

closely related keys. The triad on VII of the scale is omitted because it is a "diminished" triad and there is no "diminished" key.

If we were to go from C major to A minor and use an A minor triad we wouldn't be doing anything unusual because the A minor triad is found within the key of C. In fact, the tonic

triads of all the nearest keys are found within the key of C and there is no need to leave this key to use these triads. But if we borrow the dominant seventh chords of these surrounding keys we will get characteristic chords having tones foreign to the key of C. Diagram No. 2 will make clear this point. All foreign tones are written in white notes. Now look at the chromatic scale which is written next on the diagram. If we write the chromatic scale according to rule the altered tones of the original scale will check exactly with the white notes of the dominant sevenths of the adjoining keys. The rule is: write the original scale in black notes, fill in the missing half-steps by raising the first, second, fourth and fifth notes and lowering the seventh, writing these tones in white notes. Isn't this interesting?

To illustrate common uses of these
(Turn to page 26)

I TRIADS IN C MAJOR

IV KEY DIAGRAM

THE RELATED MAJOR KEYS ARE ABOVE.
THEIR RELATIVE MINOR KEYS ARE BELOW.

SECOND DOMINANTS WITH WHITE NOTES

CHROMATIC SCALE.

No. 3

What I Have Found Out About MOUTHPIECES

● IF I HAD BEEN WRITING about cup-mouthpieces a year or so ago, I would not have ventured to write some of the statements which appear in this article. That is not because my opinion of the matter has changed, it is because mouthpiece makers and many who use cup-mouthpieces are changing their views. I am firmly convinced that there is taking place a mouthpiece move in the right direction. That conviction is based partly on the fact that almost every mouthpiece advertisement of today contains words which strongly hint that there is a trend towards mouthpieces made for the individual. Personal, individual, fitted, teeth formation etc., appear, and if mouthpiece makers find it necessary to use these words in advertisements, it must be because the public is thinking about individually made mouthpieces.



Mr. Jacobs

I have learned, and it is authentic, that one man predicted twenty-seven years ago that eventually the brass playing world would be forced to accept the fact, that individually correct mouthpieces offer a reasonable solution for embouchure problems and other playing difficulties. However, the individually fitted mouthpiece idea has been condemned by almost every brass teacher in the world, by a very large majority of brass players, and by magazine articles on the subject. And yet it would seem that today the prediction of twenty-seven years ago is beginning to register all over the world. It is an idea with which brass players and teachers find it difficult to be reasonable.

An experienced brass player will hardly question the statement that a change to a mouthpiece even slightly better, one a little more suitable individually, will in some degree strengthen and be an asset to his embouchure. It is reasonable to believe then that to change from a badly fitting mouthpiece to one that is correctly fitted, that is, individually suitable in all respects, the embouchure would be greatly benefited. Undoubt-

By Marion L. Jacobs

Supervisor of Music

Paonia, Colorado, High School

edly, it is reasoning of this kind that is causing the drift towards individual mouthpieces.

Nature does not form man so that it is easy or natural for him to play any musical instrument; but, in any group of children, individual differences will qualify each child to play one instrument better than any other. It is the individual differences in brass players that is responsible for the vast number of models and varied sizes of the common type of mouthpiece now on the market. And among these thousands of mouthpieces there may be one for each player that is better than any other; it is through trying to locate this one mouthpiece that so many players find only grief. It is small wonder that there is a trend towards personal mouthpieces.

If one straight-rimmed mouthpiece seems better for the lips than any other, that is because it comes nearer to fitting the formation of teeth than does any other. In some instances the lips develop, and the flesh and muscles become so formed as to make up for the lack of fitting which is common to all straight-rimmed mouthpieces; but, in the great majority of cases, this development does not take place. It should be clear to any one who considers the matter closely, that the lips operate under a great handicap when they are forced to form and develop the embouchure to a rim that is plainly a mis-fit.

There are many fine mouthpieces among the thousands of straight rimmed models available, but these can hardly be classed as individual mouthpieces. An individually correct mouthpiece must be correct, not only in cup depth, size, and in back-bore construction, but must also have a rim that fits the individual.

Many teachers of cornet and trumpet who have used a certain model of mouthpiece successfully, have considered that success a sufficient reason for recommending that their pupils use the same model. However, it should be remembered that what appears to be the finest mouthpiece in the world to one player, can easily seem the very worst to another. It has been proved thousands of times

that no two people get identical results from the same mouthpiece. Students should consult with their instructors on the mouthpiece question, but in the final outcome, it is the one who uses the mouthpiece that must be the judge, be he student, artist, or teacher.

There are several reasons why many thousands of players are not using individually fitted mouthpieces. The chief reason is that of almost universal opposition to them here by the older and experienced performers. Again they cannot be machined and stocked, which makes it difficult to sell them at a price the public will pay and at the same time allow for a reasonable profit to the builder. No doubt one hundred machine-made mouthpieces can be turned out in the same time that it takes to build one individual mouthpiece by hand. So it is but natural that manufacturers should sidestep the issue as long as is possible.

Sometime ago I believed that I owned a very fine cornet. I had used it two years, thought it was fine, and had no complaint against it. One day a new student came in and I was much impressed with the tone quality he played. After the lesson I carefully tested and compared his cornet with mine, and, later did the same thing on several different days. Much to my surprise I found that I could play a better tone, and could execute difficult passages on his instrument with far greater ease than on my own. Now I know full well that a similar experience happens with many who are users of cup mouthpieces. One may use a mouthpiece, believe that he does well with it, and feel that it is very good until he actually comes in contact with a better one that shows him the difference. And that is one way we find out things about horns and mouthpieces. Perhaps that is how many will be shown the advantage of individually built mouthpieces over those that are machine-made. So let us not condemn before investigation.

This mouthpiece and embouchure subject seems to present an inexhaustible theme, but space does not permit a discussion of further phases of it at this time. I have endeavored to deal briefly with this new phase. If you wish to write me personally, I shall be glad to answer your questions as best I can.

It has been said, "A brass player can be as good as his embouchure permits, and no better." There may be much truth in that statement, and some day we may be saying, "The embouchure can be as good as the MOUTHPIECE permits, and no better."

50,000

Compete in National Regional Competition-Festivals

We Give You First Division Winners in All Instrumental Contests

● AN ESTIMATED 50,000 school musicians, the largest registration yet, travelling by train, car, bus and some on foot, poured into the various Regional contest cities the first part of May, for the National School Music Competition Festivals, which have become an institution with every teenage musician in the country.

With three elimination contests in the process of Regional eligibility it will be readily seen that upwards of a quarter of a million top-ranking instrumentalists performed before critical judges during spring Local, District and State events.

Experienced and authoritative celebrities acted as adjudicators and passed out intelligent ratings, some low, more high, to anxious and ambitious young music students.

The Regional contests are gala affairs to most of the contestants and are planned for and looked forward to for many months.

Sponsored by the Music Educators National Conference of which Mr. C. V. Buttelman is the efficient secretary and Miss Vanett Lawlor is the tireless manager, the various Regionals went off as smoothly as clock-work under the able leadership of the elected Regional Chairmen.

The fine touch of A. R. McAllister, President of the National School Band association was evident, as were the efforts of Adam P. Lesinaky, President of the National School Orchestra association, and Miss Mabelle Glenn, President of the National School Vocal association.

The school musicians were in their glory this year and never had the citizens of the Regional cities heard such impressive and amazing performances. That school music has advanced considerably, even during the past year, was proved again and again

as youthful instrumentalists and vocalists who, a decade ago, would have just begun their scales, confidently and easily played a difficult overture or warbled a perplexing aria.

To these thousands of boys and girls in America to whom music has become a natural art and who, in a few years, will take a stand for the beautiful and cultural things of this world, *THE SCHOOL MUSICIAN* magazine respectfully dedicates this issue.

In the following columns we are publishing the official listings of all bands, orchestras, solos and ensembles who placed in First Division in nine of the ten Regional contests. It is with great regret and embarrassment to us that authoritative results from Region Two were not available in time for publication in this issue.

First Division Winners of All Regions Except Region Two

REGION ONE

Official Results as Reported by
Walter C. Welke, Regional Chairman
Seattle, Washington

May 17, 18, Spokane, Washington.
States included: Washington, Montana, Idaho, Oregon. Contest for bands, orchestras, solos, ensembles and vocal.

1st DIV. BANDS, Class A

Aberdeen, Wash., Kenneth Hjelmervik, Dir.; Vancouver, Wash., Wallace Hannah, Dir.

Class B

Montesano, Wash., Roy Lowell, Dir.; Sunnyside, Wash., Karl Dietrich, Dir.

1st DIV. ORCHESTRAS, Class B

Bend, Ore., Homer Walts, Dir.; Enumclaw, Wash., Ralph Kechley, Dir.; Hoquiam, Wash., Wm. Thomas, Dir.; LaGrande, Ore., Verne Wilson, Dir.

1st DIV. SOLOS, Bass Horn

Senior: Eugene Lloyd, Everett, Wash.; Charles Foust, Park Rose, Portland, Ore.; Jim Murphy, Lincoln, Tacoma, Wash.; Arch Smith, Cashmere, Wash.; Edward Owen, Davenport, Wash.

Bass Clarinet

Junior: Garrett Labberton, Franklin, Jr., Yakima, Wash.

Senior: Jim Vrooman, Bothell, Wash.

Bb Clarinet

Junior: Margaret Holm, Franklin Jr.;

See Your Photographer Before September

School Bandmasters, Orchestra Directors and Musicians. Please send suitable photographs of your band, your orchestra or yourself if you placed in First Division in any of these Regional contests, for publication in the 1940-1941 issues of *THE SCHOOL MUSICIAN*. Include all of the information suitable for publication. This public acknowledgment of your success is part of your reward and we urge every First Divisioner to take advantage of it.

Yakima, Wash.; Frank Sincock, Sunnyside, Wash.

Senior: Catherine Rowan, Enumclaw, Wash.; Kenneth Strickler, North Central, Spokane, Wash.; Bob Miller, Aberdeen, Wash.; Donald Gardner, Bothell, Wash.

Trombone

Senior: Junior Cosbey, Port Orchard, Wash.; Wendell Williamson, Chehalis, Wash.

Xylophone

Senior: Lawrence Noon, Bellingham, Wash.

Drum

Senior: Burton Isaac, Medford, Ore.; Eugene Otis, Auburn, Wash.

French Horn

Junior: Stanley Haynes, Yakima, Wash. Senior: Conrad Reeder, Eatonville, Wash.; Dick Wallich, Aberdeen, Wash.; Richard Abrahamson, LaGrande, Ore.

Baritone Horn

Junior: Homer Dixon, Aberdeen, Wash. Senior: Arthur Overgaard, Caldwell, Ida.; Leslie Loschen, Sunnyside, Wash.; Marjorie Larson, West Linn, Ore.

Cornet

Junior: Bob Gray, Everett, Wash.; Jim Shaw, Aberdeen, Wash.; Ellery Heren, LaGrande, Ore.; Miles Blankinship, Bremerton, Wash.

Senior: Norma Carson, Vancouver,



Walter C. Welke of the University of Washington did an excellent job of directing the Region One contest held in Seattle.

Wash.; Estelle Bulduc, Port Orchard, Wash.; Harold Elmer, Aberdeen, Wash.; Al Meddaugh, Eatonville, Wash.

Flute

Junior: Willajene McDaniels, The Dalles, Ore.; Don Richards, Aberdeen, Wash.; Carol Green, Yakima, Wash.
Senior: Annette Wright, Snohomish, Wash.; Margie Fry, Montesano, Wash.; Lois Schaefer, Yakima, Wash.

Violin

Junior: Shirley Warner, Port Orchard, Wash.; Dolores Young, Vancouver, Wash.; Marilyn Olson, Everett, Wash.
Senior: Jane Andrews, Caldwell, Ida.; Kathleen Broer, Salem, Wash.; Delbert Deph, Everett, Wash.; Robert Reeves, Kelso, Wash.

Viola

Senior: Ken Johnson, Everett, Wash.

Cello

Senior: Warren Walker, Milton-Freewater, Ore.

String Bass

Senior: Robert Grabill, Baker, Ore.

Oboe

Senior: Bob Smith, Snohomish, Wash.; Eugene Stansager, Hoquiam, Wash.; Donald McDaniels, The Dalles, Ore.

Bassoon

Senior: Bernice Jack, Bremerton, Wash.

Tenor Saxophone

Senior: Ann Murphy, Tacoma, Wash.

Alto Saxophone

Junior: Carl Gutmann, Santa Clara, Ore.

Senior: Tommy Baker, Grangeville, Ida.; Allen Watt, Clarkston, Wash.

Drum Major

Junior: Marilyn Luper, Albany, Ore.
Senior: Tommy Mays, Baker, Ore.; Bob Milans, Bothell, Wash.; Joe Neubert, Bothell, Wash.; Jewell Lewis, Clarkston, Wash.; Walter Braun, Fromberg, Mont.; John Northrup, McMinnville, Ore.; June Cornelius, Vancouver, Wash.; Lorraine Mason, Eugene, Ore.

1st DIV. ENSEMBLES Clarinet Trio

Class A: Springfield, Ore.

Clarinet Quartet

Class A: LaGrande, Ore.

Class C: Cheney, Wash.; Yakima, Wash.

Woodwind Trio

Class B: Snohomish, Wash.

Woodwind Quartet

Class B: The Dalles, Ore.

Woodwind Quintet

Class B: Snohomish, Wash.

String Quartet

Senior: Aberdeen, Wash.

String Sextet

Senior: St. Francis Academy, Baker, Ore.

Instrumental Ensemble

Senior: Yakima, Wash.

Trumpet Trio

Class B: Medford, Ore.

Brass Sextet

Class B: Chehalis, Wash.; West Linn, Ore.

French Horn Quartet

Junior, Class A: Franklin Jr., Yakima, Wash.

Horn Quartet Senior, Class A: LaGrande, Ore.

REGION TWO

Reliable Results not made available for publication

Gerald R. Prescott, Regional Chairman
Minneapolis, Minnesota

REGION THREE

Official Results as Reported by
King Stacy, Regional Chairman

Lansing, Michigan

May 15, 16, 17, 18 at Battle Creek, Michigan. States included: Michigan, Illinois, Indiana, Ohio. Contest for bands, orchestras, solos, and ensembles.

1st DIV. CONCERT BANDS, Class A

Quincy, Ill.; Downers Grove, Ill.; Lane Tech., Chicago, Ill.; Pontiac, Mich.; Morton, Cicero, Ill.; Heights, Cleveland Heights, Ohio.

Class B

George Rogers Clark, Hammond, Ind.; Columbia City, Ind.; Hobart, Ind.

Class C

Arthur, Ill.; Gibson City, Ill.
1st DIV. MARCHING BANDS, Class A
Jefferson, Lafayette, Ind.; Eastern, Lansing, Mich.; Elkhart, Ind.; Central, Battle Creek, Mich.

Class B

Marksman, Tell City, Ind.; Township, Palatine, Ill.; Columbia City, Ind.

Class C

Reading, Mich.; Union City, Ind.



The largest Regional contest, that of Region 3 held in Battle Creek, Michigan, was chairmanned by King Stacy, well known bandmaster of Lansing, Michigan.

1st DIV. SOLOS, B \flat Clarinet

Class A: William Anthony, West Tech, Cleveland, O.; Warren Ewert, Morgan Park, Chicago, Ill.; George Faber, John Adams, Cleveland, O.; Wesley Mundel, Farragut, Chicago, Ill.; Paul Puffer, Quincy, Ill.; Don Hancock, Quincy, Ill.; Bill Kardos, Highland Park, Mich.; Caroline Leist, Elkhart, Ind.; Marian McLaughlin, Evanston, Ill.; Howard Schilling, Morton, Cicero, Ill.; Frank Kella, Eastern, Aurora, Ill.; Donald Scheid, Ottawa Hills, Grand Rapids, Mich.; James Bickel, Central, Evansville, Ind.
Class B: Dick Bassett, Oakwood, Dayton, O.; Louis Bishop, Bensenville, Ill.; Lucille Christie, G. R. Clark, Hammond, Ind.; John F. Megee, Rushville, Ind.; Glendon Parry, Williston, O.; Ruth Sherry, Hammond, Ind.; Rachel Whelan, G. R. Clark, Hammond, Ind.

Class C: Alvin B. Portman, Brownhelm, Vermillion, O.; David Hite, New Straitsville, O.; Walter Avia, Hudson, Mich.; Joseph Platt, Washburn, Ill.

Alto Saxophone

Class A: Jean Barker, Frankfort, Ill.; Victor Cardomone, Miller, Detroit, Mich.

Walter Clouser, Wooster, O.; Emerson Fehlberg, Quincy, Ill.; Earl Feldman, Mt. Vernon, Ill.; Bob Fraser, Centralia, Ill.; Robert Harman, Glenbard, Glen Ellyn, Ill.; Mary Louise Kennedy, Paxton, Ill.; Richard Lapan, Heights, Cleveland Heights, O.; Richard Maleck, Hobart, Ind.; Henry Saam, Waukegan, Ill.; Alice Trojan, Morton, Cicero, Ill.
Class B: Doyle Bowman, Warren Central, Indianapolis, Ind.; Norma L. LeMay, Casey, Ill.; Richard Richardson, St. Joseph, Mich.; Betty Stevens, Columbia City, Ind.

Class C: Phyllis Drees, Covington, O.; Floyd Bass, Jr., Pike Twp., New Augusta, Ind.; Floyd Moreland, Attucks, Carbondale, Ill.; John Lee Harlan, Klondike, Lafayette, Ind.

Baritone Saxophone

Class A: Dick Endress, Lakewood, O.; Richard Shultis, Waukegan, Ill.; Willman R. Speer, Dover, O.

Class B: Jo Ed. Bernhardt, Shelbyville, Ind.; Robert Thompson, Taylorville, Ill.

Class C: Mildred Kiplinger, Coral Fulton, O.; Max Brown, Cleveland Twp., S. Whitley, Ind.

Flute

Class A: Mildred Davis, Fairview, Dayton, O.; Earl Flanagan, Thornton Twp., Harvey, Ill.; Mary Alice Meeker, Jefferson, Lafayette, Ind.; Jean Miller, Elkhart, Ind.; Mary Nigro, Aurora, Ill.; LaReine Otten, Springfield, Ill.; Benson Erickard, Aurora, Ill.; Dorothy Rieman, York, Elmhurst, Ill.; Margaret Robbins, Urbana, Ill.; Carrie Jean Silver, Harvey, Ill.; Kenneth Scott, Loraine, O.; Muriel Svoboda, Harrison Tech., Chicago, Ill.; Lee Margaret Trobaugh, Frankfort, Ill.

Class B: Nellie Jones, Warren Central, Indianapolis, Ind.; Frances Mellon, W. Lafayette, Ind.; Rebecca Pershing, W. Lafayette, Ind.; Rita Smith, Rushville, Ind.; Jack Wellbaum, Greenville, O.

Class C: Zelma Lapp, Conesville, O.; Robert B. Marshall, Beaverdam, O.; William Cheney, Winchester, Ind.

English Horn

Class A: Joseph Saghy, West Tech., Cleveland, O.; John Wildman, Withrow, Cincinnati, O.

Marimba

Class A: Mary E. Anders, Thornton Twp., Harvey, Ill.; Hubert Anderson, Lane Tech., Chicago, Ill.; Robert Clark, Joliet, Ill.; Jeanne Maham, Withrow, Cincinnati, O.; Jeanne Opitz, Glenville, Cleveland, O.; Margaret Ricker, Dover, O.; Mary Thunander, Elkhart, Ind.

Class B: Mary Evelyn Coates, Coldwater, O.; Richard Maxfield, Roosevelt, Coldwater, Mich.; Marilyn Miller, Johnston, Ill.; Jeanne Morin, Commercial, Clinton, Ill.; Rose Marie Trisina, Taylorville, Ill.

Class C: Lois Espenchied, Lake Twp., Hartsville, O.; Donald Barnhart, Constantine, Mich.

Cornet

Class A: Richard Burdge, Elkhart, Ind.; Sedgwick S. Field, Highland Park, Mich.; Ray Makeever, Joliet, Ill.; Raymond Rinaldi, Collinwood, Cleveland, O.; Donald Siegel, Belleville, Ill.

Class B: Wilma Wright, Clinton, Ill.; Richard Quayle, Oxford, Mich.; Bob McKay, Valparaiso, Ind.; Otto J. Bismeyer, Cincinnati, O.; Thomas Matzke, Indianapolis, Ind.

Class C: Harold Barkhau, Anderson Twp., Forrestville, O.; Kare Kaplan, Chenoa, Ill.; Richard Fleming, Arthur, Ill.; Harry Tulley, Morgan Pk. Military Academy, Chicago, Ill.

Tuba

Class A: Norman Barnhart, Marion, O.; James Hubbell, Pontiac, Mich.

Class B: Dan Dorsch, Chas. F. Brush, S. Euclid, O.

Tenor Saxophone

Class A: Jack Reinhardt, Joliet, Ill.; Bernard Bronstein, Huntington, Ind.; Roland Disinger, Heights, Cleveland Heights, O.

Class B: Fred Stavitch, G. R. Clark, Hammond, Ind.; Irl Ward, Jr., Rushville, Ind.; Kenneth Whisler, Fairmont, Dayton, O.

Class C: Lamar Weaver, Elkhart County, New Paris, Ind.

Bassoon

Class A: Loren Glickman, Heights, Cleveland Heights, O.; Milton Lewis, Joliet, Ill.; Bruce Mikula, Holland, Mich.; William Skelton, Urbana, Ill.; Louis Charles Krueger, Proviso, Maywood, Ill.; Robert Tink, Highland Park, Mich.

Class B: John Barcus, Hobart, Ind.
Class C: Stanwood Griffith, Ashton, Ill.

Oboe

Class A: Franklin Eissenburg, Holland, Mich.; Warren Heller, Pontiac, Mich.; Arnold Kobients, John Adams, Cleveland, O.; John O'Meara, Eastern, Lansing, Mich.; DeVore Moore, Joliet, Ill.; George Mueck, Farragut, Chicago, Ill.; Edmund Nielsen, Austin, Chicago, Ill.; Virginia Potts, West Tech., Cleveland, O.; Jerry Struck, Morton, Cicero, Ill.

Class B: Howard Parker, Hobart, Ind.; Charles H. Single, St. Joseph, Mich.; Ned Smith, Bath Exempted Village School, Osborn, O.

Class C: Waldo Woodworth, Andover, O.; Martha Jean Dice, New Ross, Ind.

Baritone

Class A: James Bishop, Austin, Chicago, Ill.; David McFarland, Dearborn, Mich.; James Rleker, Dover, O.; Robert Sadler, W. Tech., Cleveland, O.

Class B: Isabel Hay, Monmouth, Ill.; Richard Hill, Shelbyville, Ind.; Jim Lynn, Hammond, Ind.; Alfred Sanders, Leyden, Franklin Park, Ill.; Carmen Wilcox, Flora, Ill.; William Z. Wilkie, VanWert, O.

Class C: Betty Semple, Tri City, Buffalo, Ill.; Gordon Sommer, Middlebury, Ind.

Piccolo

Class A: Benson Prichard, Eastern, Aurora, Ill.

E Flat Clarinet

Class A: Hilliard Flord, Downers Grove, Ill.; Louise Leibold, Maine Twp., Park Ridge, Ill.; Jim Nussa, Lane Tech., Chicago, Ill.

Class C: Liligene Hixson, Stronghurst, Ill.

Alto Clarinet

Class A: Ruth Allison, Centralia, Ill.; Arlene Kiefel, LaSalle-Peru, LaSalle, Ill.; Kenneth Steketee, Holland, Mich.

Class B: Gwendolyn Barsh, Columbia City, Ind.

Bass Clarinet

Class A: Leo Carves, Waukegan, Ill.; Doris Coughlen, Carl Schurz, Chicago, Ill.; Arthur Eresman, West Tech., Cleveland, O.; Betty Hamm, Quincy, Ill.; Milan Kaderavek, Morton, Cicero, Ill.; Howard Lucas, Heights, Cleveland Heights, O.

Class B: Jean Hawkins, Tuscola, Ill.; Sarah Gwen Jones, Willis, Delaware, O.

Class C: Clarimont Michael, Mt. Morris, Ill.; Patricia Brunton, Morrocco, Ind.

French Horn

Class A: Ray Daniels, Lane Tech., Chicago, Ill.; Leon Mendelsohn, Marshall, Chicago, Ill.

Class B: Willard Holloway, Warren Central, Indianapolis, Ind.; Jean McIlvain, Valparaiso, Ind.; Don Minx, Lincoln, Plymouth, Ind.; Delores Turner, Leyden, Franklin Park, Ill.

Class C: Vern Ell Baird, Elkville, Ill.; Mary Leslie, Cortland, O.

Snare Drum

Class A: Max E. Albright, Vernon Bakewell, Proviso, Maywood, Ill.; Louis Ballson, Moline, Ill.; Eddie Bobick, John Adams, Cleveland, O.; Thos. Butler, Elkhart, Ind.; Robert Clark, Joliet, Ill.; Rex Fleming, Lane Tech., Chicago, Ill.; Edward Griffith, Dearborn, Mich.; Howard Hall, Glenbard, Glen Ellyn, Ill.; Mavin Kaplan, Marshall, Chicago, Ill.; Stanley Logan, Taft, Chicago, Ill.; Robert McRae, Shore, Euclid, O.; Everett Ransom, Holland, Mich.; Crandall Rogers, Lakewood, O.; Richard Schroeder, Glenbard, Glen Ellyn, Ill.; Charles J. Shivan, Roosevelt, Chicago, Ill.; Frank Sullivan, Steubenville, O.; Lee Weaver, Elston, Michigan City, Ind.; Roger Werks, Creston, Grand Rapids, Mich.; Harold Wickes, Austin, Chicago, Ill.

Class B: Gordon Trunbauer, Monticello, Ill.; Richard Maxfield, Roosevelt, Coldwater, Mich.; Alan Abel, Coshocton, O.

Class C: William Gilbert, New London, O.; Donald Barnhart, Constantine, Mich.

Trombone

Class A: Robert Cress, Hillsboro, Ill.; Phil Croughan, Flora, Ill.; James Del Giudice, Maywood, Ill.; John Eldson, Whiting, Ind.; Clarence Ellingham, Jr., Chicago, Ill.; Dale Hardin, Peoria, Ill.; Vernon Hauting, Holland, Mich.; Joe Leininger, Cleveland, O.; Floyd Loftland, Huntington, Ind.; Raoul Martin, Chicago, Ill.; David McFarland, Dearborn, Mich.; Robert Nierwerth, Lafayette, Ind.; Daniel Porter, Urbana, Ill.; Eddie Scott, Roe, Oxford, O.; Tom Shapiro, Chicago, Ill.; Robert Summers, Mount Vernon, Ill.; Robert Thurston, Loraine, O.; Lawrence Wiehe, Centralia, Ill.; Bob Wood, Flora, Ill.

Class B: Allan Langstaff, Willoughby, O.

Class C: Betty Hoyt, Wakeman, O.; Jack Watters, Bethany, Ill.

Harp

Class A: Marilyn Costello, Heights, Cleveland Heights, O.; Chas. Holmes, Elkhart, Ind.; Bernice Flannagan, Highland Park, Ill.; Virginia Green, LaPorte, Ind.; Florence Lambert, Austin, Chicago, Ill.; Patricia Lough, Mt. Vernon, Ill.; Beverly Lipman, Sullivan, Chicago, Ill.; Roslyn Rensch, Evanston, Ill.; Sara Schurz, LaPorte, Ind.; Galer Ward, Northwestern, Detroit, Mich.; Geraldine Zindel, Northwestern, Detroit, Mich.

Class B: Lorraine Byman, Edison, East Gary, Ind.; Victoria Pfughoett, Hobart, Ind.; Shirley Roper, Hobart, Ind.

Cello

Class A: Paul Olefsky, Lane Tech., Chicago, Ill.

Class B: Margaret Beck, Wheaton, Ill.; Joan Burr, Adrian, Mich.; Clarence Farris, Greenville, O.; Mary Oyer, Goshen, Ind.; Dorothy Purdy, Hinsdale, Ill.

Class C: James Davis, Morenci, Mich.; Betty Smith, Geneva, Ill.; Miriam Mellott, Morenci, Mich.

String Bass

Class A: Rita Bober, Proviso, Maywood, Ill.; James Coleman, Lincoln, Cleveland, O.; Stanley Slejka, Collinwood, Cleveland, O.

Class C: Jack Hill, Thornton, Terre Haute, Ind.; Louis Dixon Weida, Mulberry, Ind.

Violin

Class A: William Benes, Cicero, Ill.; Jeannette Jones, Cleveland, O.; Ernest Kozar, Cleveland, O.; Amerigo Marina, Chicago, Ill.; Robert Mayer, Cleveland, O.; Melvin Ritter, Cleveland, O.

Class B: Robert Lee Berger, Jasper, Ind.; Frank Demus, Kiser, Dayton, O.; Carmen Moody, Shelbyville, Ind.; Marian Rutledge, Ada, O.; Carol Smith, DeKalb, Ill.

Class C: John E. Haley, Creston, O.; Edward Birdsall, Fowerville, Mich.; Catherine Sallman, Haubstadt, Ind.

Viola

Class A: Leah Dee Asch, Loraine, O.; Claude Carlson, Chicago, Ill.; Betty Phillips, LaPorte, Ind.

Class C: Fritz Brockmeier, Glendale, O.

Bass Saxophone

Class B: Kenneth Powell, Mooseheart, Ill.

Flugel Horn

Class B: George Graesch, Mt. Carmel, Ill.

Student Conductor

Class A: Ed. Bloomfield, Cleveland, O.; William Miller, Elkhart, Ind.; DeVere Moore, Joliet, Ill.; Mary L. Nigro, West Aurora, Ill.

Class B: John Moore, Shelbyville, Ind.; Doloris Turner, Leyden, Franklin Park, Ill.

Class C: Robert Feltner, Huntingburg, Ind.; Walter Zimmerman, Tiskilwa, Ill.; Richard Fleming, Arthur, Ill.; Evan Whallon, Akron, Ind.

Twirler

Class A: Robert Abbott, Maywood, Ill.; George Avery, Evanston, Ill.; Norman Erickson, Chicago, Ill.; Ernestine Franklin, Elkhart, Ind.; Shirley Kaczmarek, Chicago, Ill.; Dorothy Simmons, Elkhart, Ind.; Shirley Skirvan, Chicago, Ill.; Ted Smirniotis, Benton Harbor, Mich.; Maxine Surman, LaSalle, Ill.

Class B: James Percelli, Farmington, Ill.; Don James, Hammond, Ind.

Class C: Carl J. Reising, Mokenca, Ill.

1st DIV. ENSEMBLES, Brass Quintet

Class A: Elkhart, Ind.

Class B: Valparaiso, Ind.

Brass Sextet

Class A: Harrison, Chicago, Ill.; Downers Grove, Ill.; Shaw, East Cleveland, O.; Evanston, Ill.; Central, Evansville, Ind. (No. 1); Central, Evansville, Ind. (No. 2); Freeport, Ill.; Glenbard Twp., Glen Ellyn, Ill.; Holland, Mich.; Huntington, Ind.; Lancaster, O.; Proviso Twp., Maywood, Ill.; Elston, Michigan City, Ind.; Quincy, Ill.; Wiley, Terre Haute, Ind.; Urbana, Ind.

Class B: G. R. Clark, Hammond, Ind.; Ellingham, Ill.; Mt. Carmel, Ill.; Warren Central, Indianapolis, Ind.; Wheaton, Ill.

Woodwind Quintet

Class A: Thornton Twp., Harvey, Ill.; Heights, Cleveland Heights, O.; Lane Tech., Chicago, Ill.

Class B: Wheaton, Ill.

Flute Quartet

Class A: Farragut, Chicago, Ill.; Heights, Cleveland Heights, O.; North, Columbus, O.; Steubenville, O.

Mixed Clarinet Quartet

Class A: Heights, Cleveland Heights, O.; Highland Park, Mich.; River Rouge, Mich.

Class B: Coldwater, O.; Hobart, Ind.

Bb Clarinet Quartet

Class A: J. Sterling Morton, Cicero, Ill.; Huntington, Ind.; Farragut, Chicago, Ill.

Class B: Lincoln, Plymouth, Ind.; Oberlin, O.; Oxford, Mich.; Wheaton, Ill.

Class C: Clinton, Mich.; Rittman, O.; Gibson City, Ill.; West Side, Union City, Ind.

Cornet Trio

Class A: Austin, Chicago, Ill.; Walnut Hills, Cincinnati, O.; Heights, Cleveland Heights, O.; Evanston, Ill.

Class B: Hartford City, Ind.; Hinsdale, Ill.; Hobart, Ind.

Class C: Rittman, O.; Elkhart County, New Paris, Ind.; Knightstown, Ind.

Saxophone Sextet

Class A: Heights, Cleveland Heights, O.; Morton, Cicero, Ill.

Class B: Elmhurst, Fort Wayne, Ind.; G. R. Clark, Hammond, Ind.

Class C: Covington, O.

Saxophone Quartet

Class B: Fairmont, Dayton, O.; Morton Memorial, Knightstown, Ind.

Class C: McDonald, O.; Rittman, O.; Covington, O.

Trombone Quartet

Class A: J. Sterling Morton, Cicero, Ill.; Heights, Cleveland Heights, O.; Elgin, Ill.; Hobart, Ind.; Lakewood, O.; Lorain, O.; Proviso Twp., Maywood, Ill.; Mt. Vernon, Ill.; Peoria Manual Tr., Peoria, Ill.; Woodruff, Peoria, Ill.

Woodwind Trio

Class A: John Adams, Cleveland, O.

Class B: Fairfield, Ill.; Warren Central, Indianapolis, Ind.

French Horn Quartet

Class A: LaSalle-Peru, LaSalle, Ill.; York Community, Elmhurst, Ill.

Class C: Arthur, Ill.

Drum Duet

Class A: Central, Battle Creek, Mich.; York Comm., Elmhurst, Ill.

Drum Trio

Class A: Dearborn, Mich.; Elkhart, Ind.; Glenbard, Glen Ellyn, Ill.; Lakewood, O.; Proviso Twp., Maywood, Ill.; York Comm., Elmhurst, Ill.

Class B: Monticello, Ill.

Drum Quartet

Class B: Mattoon, Ill.; Salem, Ill.

Drum Sextet

Class A: Blue Island, Ill.; Lane Tech., Chicago, Ill.; James Ford Rhodes, Cleveland, O.; Glenbard Twp., Glen Ellyn, Ill.; Hobart, Ind.; Wiley, Terre Haute, Ind.

Brass Quartet

Class A: North, Columbus, O.; West Tech., Cleveland, O.

Class B: Crawfordville, Ind.; Grandville, Mich.; Lincoln, Plymouth, Ind.; Shelbyville, Ind.

Horn Quartet

Class B: Mattoon, Ill.; Central, Sturgis, Mich.; G. R. Clark, Hammond, Ind.

String Trio

Class A: Lincoln, Cleveland, O.

Class B: Martinsville, Ind.; Rushville, Ind.

Class C: Morenci, Mich.; Angola, Ind.

String Quartet

Class A: Lane Tech., Chicago, Ill., No. 1, 2, 3; Glenview, Cleveland, O.

Class B: Wheaton Comm., Ill.

Class C: Winchester, Ind.

String Quintet

Class C: Thornton, Terre Haute, Ind.; Jackson, Greentown, Ind.

String Sextet

Class B: Goshen, Ind.

Class C: Dixon Twp., Eaton, O.

REGION FOUR

Official Results as Reported by

Frederic Fay Swift, Regional Chairman

Ilion, New York

Albany, New York, May 17, 18. States included: Maine, Vermont, New Hampshire, Connecticut, Massachusetts, Rhode Island, New York, Pennsylvania, New

Jersey, Delaware. Contest for bands, orchestra, solos, ensembles and vocal.

1st DIV. BANDS, Class A

Albany, N. Y.; Olean, N. Y.; Thomas Jefferson, Elizabeth, N. J.

Class B

Port Washington, N. Y.

Class C

Delaware, Delhi, N. Y.; Port Byron, N. Y.; Georgetown, N. Y.

Class CC

Bolton Landing, N. Y.; Gasport, N. Y.

Class E

Andrews, Jr., Syracuse, N. Y.

1st DIV. ORCHESTRAS, Class A

Albany, N. Y.

Class B

Hudson Falls, N. Y.; Amherst, Snyder, N. Y.

Class C

Sherrill, N. Y.; Bemus Point, N. Y.

1st DIV. SOLOS, Cornet, Trumpet

Junior: Lenore Hungerford, Whitesboro, N. Y.

Senior: James Burke, Pt. Jefferson, N. Y.; Gus Lettas, Hornell, N. Y.; Robert Anderson, Akron, N. Y.; William Fafley, Pt. Chester, N. Y.; Heinz Wobst, Southampton, N. Y.; Angelo Manso, Pt. Washington, N. Y.; Frank Soules, Ilion, N. Y.; Leonard Panara, Endicott, N. Y.; George Langstaff, Roslyn Pk., N. J.

French Horn

Senior: Charles Ritter, Trenton, N. J.; Robert Turner, Falconer, N. Y.; Richard



Regional Chairman of the contest for Region 4 was Frederic Fay Swift of Ilion, New York.

Kirkup, Pt. Washington, N. Y.; Marion Doney, Pen Argyl, Pa.

Baritone, Euphonium

Senior: William Humphrey, Whitesboro, N. Y.; John Villani, Pt. Washington, N. Y.; James Smith, Mohawk, N. Y.; Kenneth DeLaney, Newark, N. Y.; David Taylor, N. Syracuse, N. Y.

Trombone

Senior: Ted Lorenz, Harrisburg, Pa.; Richard Benedict, Southampton, N. Y.; David Mott, Livonia, N. Y.; Howard Lutz, Hornell, N. Y.

Sousaphone

Senior: Carlton Roberta, Lockport, N. Y.; John Yarnall, Pottstown, Pa.; Robert Smith, Worcester, N. Y.; Ralph McConnell, Bradford, Pa.; Roy Stevens, Hornell, N. Y.; Neal Hinrichs, Pt. Washington, N. Y.

Flute and Piccolo

Senior: John Haberer, Lowville, N. Y.; Douglas Royal, Harrisburg, Pa.; Beatrice Rubin, Williamson, N. Y.

Bass Clarinet

Senior: Jesse Brown, Barker, N. Y.

Clarinet

Senior: Donna Cone, Sherrill, N. Y.; Dean Voegtlin, Summit, N. J.; Theodore Johnson, Jamestown, N. Y.; Ralph Dickinson, Hornell, N. Y.; Paula Reed, Pt. Washington, N. Y.; Albert Tonga, Poughkeepsie, N. Y.; Joseph La Ruffa, Oyster Bay, N. Y.; Gordon Larson, Jamestown, N. Y.; Lloyd Birmingham, Binghamton, N. Y.; Arthur Vhrst, Hornell, N. Y.; Joseph Leo, Harrisburg, Pa.

Oboe

Junior: Mary Humphreys, Pt. Washington, N. Y.

Senior: Agatino Ronchetti, Lockport, N. Y.; Frank Marshall, Jamestown, N. Y.; Jeanette Hudson, Westfield, N. Y.

Bassoon

Senior: Robert Metzgar, Oneida, N. Y.; Frances Prokop, Carter, N. J.; Edgar Kirk, Harrisburg, Pa.; Harry Helfrich, Pt. Washington, N. Y.; Anne Richardson, Lowville, N. Y.

Saxophone

Senior: Robert Harp, Ticonderoga, N. Y.; Anthony Vaccaro, Pt. Chester, N. Y.; Eleanor Leo, Harrisburg, Pa.; Roger Newman, Chadwicks, N. Y.

Snare Drum

Junior: Hector Colonna, Endicott, N. Y.

Senior: Vernon Alling, Waterloo, N. Y.; Richard Bicknell, Madison, N. Y.; Wilda Kellogg, Georgetown, N. Y.; Rodney Pierce, Canandaigua, N. Y.; Ronald Lee, Weedsport, N. Y.; Frank Schofield, Endicott, N. Y.; Betty Armstrong, Hamilton, N. Y.; William Helfrich, Pt. Washington, N. Y.; James Antonelli, Endicott, N. Y.

Xylophone

Junior: Elaine Morse, East Bloomfield, N. Y.

Senior: Jean Colangelo, Progress, Pa.; Richard Bicknell, Madison, N. Y.

Violin

Junior: Norman Austin, Richburg, N. Y.; Ann M. Burt, South Otselee, N. Y.; Lee Rosenthal, Syracuse, N. Y.

Senior: Peter Aquilina, Jamestown, N. Y.; Christine Bell, Canajoharie, N. Y.; John Urban, West Carthage, N. Y.; Miriam Ostrofsky, Riverhead, N. Y.; Edward DeBasse, Hudson Falls, N. Y.; Leo Mahigan, Albany, N. Y.; Salvatore Casale, Jefferson, Elizabeth, N. J.; Bernard Carvin, Binghamton, N. Y.; Robert Gabriel, Floral Park, N. Y.; Carol Malsh, Harrisburg, Pa.; Preston Hayner, Islip, N. Y.; Nicholas Morano, Hudson Falls, N. Y.; George Cushman, Riverhead, N. Y.; Cordelia Baldwin, Bemus Pt., N. Y.

Cello

Senior: William Jackson, Lockport, N. Y.; Cassell Grubb, Palmyra, Pa.; Robert Oithus, Rutherford, N. J.; Jack Cushman, Riverhead, N. Y.; Ralph Dussault, Little Falls, N. Y.

Viola

Senior: John Lavery, Harrisburg, Pa.

String Bass

Senior: Thelma McElroy, New Castle, Pa.; John Urban, New York Mills, N. Y.

Harp

Junior: Charline Burke, Hamilton, N. Y.

Senior: Shirley Kelley, Middleville, N. Y.

Baton Twirlers

Junior: Jacqueline Covert, Endicott, N. Y.

Senior: Eddie Stacks, Johnstown, Pa.; Arnold Sigilano, Pt. Chester, N. Y.; Don Shelgren, Bradford, Pa.; Doris Darrah, Hillsdale, N. Y.; Clarence Aldrich, Honeoye Falls, N. Y.; Edith Guthell, Hillsdale, N. Y.; Merle Diles, Endicott, N. Y.; Shirley Bonner, Arlington, Poughkeepsie, N. Y.; John Gelder, Bath, N. Y.; Junior Peters, Brownsville, Pa.

Student Conductors

Senior: Gertrude Rubin, Williamson, N. Y.; Glenn Leich, Lancaster, N. Y.

1st DIV. ENSEMBLES, Cornet Trio

Port Chester, N. Y.; Hornell, N. Y.; Arcade, N. Y.; Endicott, N. Y.; Kenmore, N. Y.

Brass Quartet

Hornell, N. Y.; Whitesboro, N. Y.; Fredonia, N. Y.; Port Washington, N. Y.

Brass Sextet

Hornell, N. Y.; Barker, N. Y.; Port Washington, N. Y.

Brass Ensemble

Williamson, N. Y.

Trumpet Quartet

Little Falls, N. Y.

Clarinet Trio

Chatham, N. J.; Hornell, N. Y.

Clarinet Quartet

Chatham, N. J.; Pt. Washington, N. Y.; Albany, N. Y.

String Trio

Harrisburg, Pa.; Jamestown, N. Y.

String Quartet

Hamden, Conn.; Hudson Falls, N. Y.; Amherst, Snyder, N. Y.; Albany, N. Y.; Hudson Falls, Jr., N. Y.

String and Clarinet Quintet

Lockport, N. Y.



Out in Long Beach, California, the Region 5 contest was ably handled by Fred Ohlendorf of that city.

Drum Duet

Endicott, N. Y.

Drum Trio

Endicott, N. Y.

REGION FIVE

Official Results as Reported by
Fred Ohlendorf, Regional Chairman
Long Beach, California

Long Beach, California, May 10, 11. States included: California, Nevada, Arizona. Contest for bands, orchestras, solos, ensembles and vocal.

1st DIV. BANDS, Class A

Beverly Hills, Calif., George W. Wright, Dir.; Kern County, Bakersfield, Calif., Harold J. Burt, Dir.; Gilroy, Calif., Edward Towner, Dir.; Alhambra, Martinez, Calif., Kenneth Dodson, Dir.; Yuma, Ariz., Neal Hollis, Dir.

Class B

Escondido, Calif., Lester Schroeder, Dir.; Lindsay, Calif., Hugo Pflock, Dir.

Class F

Escondido Elementary, Calif., E. N. Williams, Dir.

1st DIV. MARCHING BANDS

Senior: Polytechnic, Long Beach, Calif.; Santa Ana, Calif.; El Monte, Calif.

1st DIV. ORCHESTRAS, Class A

Beverly Hills, Calif., George W. Wright, Dir.

Class E

Franklin Jr., Long Beach, Calif., Irmel Orris Whitnack, Dir.; Gompers Jr., Los Angeles, Calif., Albert Caligiuri, Dir.

1st DIV. SOLOS, Cornet, Trumpet

Junior: Sidney Lazar, Mt. Vernon Jr., Los Angeles, Calif.

Senior: Ross Hanna, Alhambra, Martinez, Calif.

French Horn

Junior: Jack Riesau, Elliot Jr., Altadena, Calif.; Charles Mack, Will Rogers Jr., Long Beach, Calif.

Senior: Barbara Seeley, San Bernardino, Calif.

Baritone Horn

Junior: John Wallace, Hamilton, Jr., Long Beach, Calif.

Senior: La Verne Norwood, Inglewood, Calif.; Donald Abiari, Monrovia, Calif.; Max Bell, Safford, Ariz.; Helen Jean Armstrong, Compton, Calif.

Trombone

Senior: Dale Plehn, El Monte, Calif.; Bill Elwell, San Fernando, Calif.; Albert Anderson, Polytechnic, Long Beach, Calif.

Tuba

Senior: Eugene Fuson, Sweetwater, National City, Calif.; James Coleman, Globe, Ariz.

Snare Drum

Junior: Jack Manning, Thos. Edison Jr., Los Angeles, Calif.

Marimba

Senior: Doris June Sherman, Beverly Hills, Calif.

Flute

Junior: Barbara Putnam, Franklin Jr., Long Beach, Calif.
Senior: Robert Bickmore, John Marshall Jr., Los Angeles, Calif.; Mary Ann Gaskill, Belmont, Los Angeles, Calif.; Dan Lembark, Beverly Hills, Los Angeles, Calif.

Oboe

Senior: Bath Childs, Sequoia, Redwood City, Calif.; Bob Fleming, Beverly Hills, Calif.

English Horn

Senior: Bob Fleming, Beverly Hills, Calif.

Clarinet

Junior: Virgil Sewell, Franklin Jr., Long Beach, Calif.; Mary Jo May, Washington Jr., Long Beach, Calif.
Senior: Warren Schneider, Turlock, Calif.; Tom Drysdale, Compton, Calif.; Jack Rocker, Lindsay, Calif.; Jack Wright, Lindsay, Calif.; Stan Flinkman, Santa Monica, Calif.



The Lenoir, North Carolina Band Mothers welcomed the conquerors on their triumphant return home, with this huge basket of gorgeous blossoms. The musicians, directed by Captain James C. Harper just naturally won First division in the 8th Regional contest held at West Palm Beach, Florida.

Alto Saxophone

Junior: Clark Crandall, Hamilton Jr., Long Beach, Calif.
Senior: Yolanda Lewis, Glendale, Calif.; Bob Nob, Woodrow Wilson, Long Beach, Calif.; Arthur Wisner, Yuma, Ariz.; Gordon Walliman, Globe, Ariz.; Melvin Falla, San Pedro, Calif.; Marcheta McFarlin, Polytechnic, Long Beach, Calif.

Bassoon

Junior: Roma Price, Washington Jr., Long Beach, Calif.
Senior: Aldana Freeman, Glenn Willova, Calif.; Kenyon Crawford, Beverly Hills, Calif.

Violin

Junior: Tikey Zeas, Washington Jr., Long Beach, Calif.; Jean Rupp, Jefferson Jr., Long Beach, Calif.
Senior: Minnie Ruth Dexter, Woodrow Wilson, Long Beach, Calif.; Harold Smith, San Fernando, Calif.; Shirley Marcus, Beverly Hills, Calif.; Dorothy Wade, Beverly Hills, Calif.

Cello

Junior: Donald Beamsley, Franklin Jr., Long Beach, Calif.
Senior: Phyllis Anderson, San Fernando, Calif.; Frank McCrackin, San Bernardino, Calif.; Alta Grimes, Herbert Hoover, Glendale, Calif.

String Bass

Junior: Jay Cox, Lindbergh Jr., Long Beach, Calif.; Helen Smith, Franklin Jr., Long Beach, Calif.
Senior: Marianne Chapel, Woodrow Wilson, Long Beach, Calif.

Drum Major

Margaret Simon, Alhambra, Monterey Park, Calif.; Bette Rich, El Monte, Calif.; Gloria Van Campen, El Monte, Calif.; Ty Hemperly, Yuma, Ariz.

1st DIV. ENSEMBLES, Trumpet Quartet

Senior: Alhambra, Martinez, Calif.; Selma, Calif.

Brass Quartet

Junior: Lindbergh Jr., Long Beach, Calif.

Brass Sextet

Senior: San Fernando, Calif.

Flute Trio

Junior: Elliot Jr., Altadena, Calif.

Clarinet Trio

Senior: Santa Monica, Calif.

Clarinet Quartet

Junior: Willard Jr., Santa Ana, Calif.

Senior: Compton, Calif.

Saxophone Quartet

Senior: Globe, Ariz.

Woodwind Quintet

Junior: Will Rogers Jr., Long Beach, Calif.

Senior: Escondido, Calif.

String Trio

Senior: Woodrow Wilson, Long Beach, Calif.

String Quintet

Junior: Franklin Jr., Long Beach, Calif.

String Sextet

Junior: Lindbergh Jr., Long Beach, Calif.

REGION SIX

Wm. R. Wehrend, Regional Chairman

Norman, Oklahoma

Official Results as Reported by

Ben S. Peak, Secretary-Treasurer

Waco, Texas

Waco, Texas, May 9, 10, 11. States included: New Mexico, Texas, Oklahoma. Contest for bands, orchestras, solos, ensembles and vocal.

1st DIV. BANDS, Class A

Classen, Okla., Oakley Pittman, Dir.; Wewoka, Okla., Everett Wilcox, Dir.; Waco, Tex., Lyle Skinner, Dir.

Class B

Weslaco, Tex., Wilhelm Krauledat Jr., Dir.; Gladewater, Tex., Alto Tatum, Dir.

Class C

Kermitt, Tex., H. H. Copeland, Dir.; St. Joseph Central, Dallas, Tex., E. L. Hohman, Dir.; Shattuck, Okla., Eldwin Baker, Dir.

Class E

Lubbock Jr., Tex., Joe Hadden, Dir.

1st DIV. MARCHING BANDS, Class A

Austin, Tex.; Palestine, Tex.; Lubbock, Tex.; Amarillo, Tex.; Abilene, Tex.; Wewoka, Okla.; Waco, Tex.

Class C

Carlisle, Henderson, Tex.; Alvin, Tex.; Kermitt, Tex.; Spearman, Tex.; Karnes City, Tex.; White Oak, Longview, Tex.; Union Grove, Gladewater, Tex.; Galena Park, Tex.; East Mt. Gilmer, Tex.; Troup, Tex.; Smithville, Tex.; Purcell, Tex.; Salem, Troup, Tex.; Paul's Valley, Okla.

Class E

Lubbock Jr., Tex.; Lamar Jr., Bryan, Tex.; North Jr., Waco, Tex.

1st DIV. SOLOS, Drum

George Crow, White Oak, Longview, Tex.; Howard Holmer, White Oak, Longview, Tex.; Richard Walker, Waco, Tex.; Loyd Faison, Gladewater, Tex.; Paul Holmes, Abilene, Tex.; Bruce Duke, Brackenridge, San Antonio, Tex.; Fred Williams, Brackenridge, San Antonio, Tex.; Warren Wooster, Brackenridge, San Antonio, Tex.; Bobby Bennett, Cushing, Okla.; Betty Snyder, Jefferson, San Antonio, Tex.; Ballard Dinwiddle, Marshall, Tex.

Marimba

Jack Burton, Cleburne, Tex.; Jean Houston, White Oak, Longview, Tex.; Howard Holmes, White Oak, Longview, Tex.; Mary Ellen Dougherty, Lovett Academy, El Paso, Tex.; Paul Holmes, Abilene, Tex.

Bell Lyre

Jean Fine, Cleburne, Tex.

Drum Major

Esther Mable Cox, East Mt. Gilmer, Tex.; Harvey Anderson, Cleburne, Tex.; Christine Miller, Henderson, Tex.; Lee Whittington, Gladewater, Tex.; Patsy R. Lewington, Orange, Tex.; Eula Jean Alford, Overton, Tex.; Betty Joe Ratliff, Odessa, Tex.; F. R. Woodard, Odessa, Tex.

Violin

Murray Friedholm, North Jr., Waco, Tex.; Mary Winton, Waco, Tex.; William Sanders, Houston, Tex.; Leo Goltzman, Corpus Christi, Tex.; Mary Sue Hooker, Abilene, Tex.; Marjorie Davis, Okemah, Okla.; Mary E. Murchison, Palestine, Tex.

Viola

Maxine Campbell, Guthrie, Okla.

Violoncello

Rosalie Morgan, Corpus Christi, Tex.

String Bass

Fred Ewing, Classen, Okla.

Student Conductors

Dick Henderson, Hearne, Tex.; Earl Baker, Garden City, Tex.; Bruce Reed, Austin, Tex.; Terry Burnette, Crane, Tex.; Britten Briggs, Calvert, Tex.; Bruce Edwards, Weslaco, Tex.; George Bledsoe, Brackenridge, San Antonio, Tex.; Bryce Jordan, Abilene, Tex.

Saxophone

Terry Burnette, Crane, Tex.; Mary Ann Fleetwood, Hearne, Tex.; Bobby Hamilton, Waco, Tex.; Randolph South, Wilmer-Hutchins, Tex.; John Ed Washburn, Cleburne, Tex.; Lloyd Taylor, White Oak, Longview, Tex.; Billy Boren, Harlandale, Tex.; Jack Bender, Edmond, Okla.; Ken Fox, Odessa, Tex.; Billy Frank Long, Bowling, New Gulf, Tex.; Jack Smaha, Longview, Tex.; Norma Nelda Andrews, El Campo, Tex.; Clark Runnels, Bryan, Tex.; Betty Lou Beckley, Borger, Tex.; Afton Edwards, Borger, Tex.; Louise Cohn, Borger, Tex.; Lorena Halton, Borger, Tex.; Jack Vaughan, Palestine, Tex.; Billy Alexander, Thomas Jefferson, San Antonio, Tex.; Kendall Lindsay, Classen, Okla. City, Okla.; Billie Dean David, Knox City, Tex.

Clarinet

John Raborn, Waco, Tex.; James Forrest, Mexia, Tex.; Bill Laws, Harding Jr., Oklahoma City, Okla.; Vance Jennings, Harding Jr., Oklahoma City, Okla.; Luther B. Store, Iranan, Tex.; Cone Peverhouse, Lubbock Jr., Tex.; H. B. Armstrong, Karnes City, Tex.; Bernard Gottlieb, Las Cruces, N. Mex.; John Will Nicholas, Tulla, Tex.; Mary Lee Menn, Karnes City, Tex.; Bobby Messick, Vernon, Tex.; Richard Rence, Tonkawa, Okla.; David Carson, Tonkawa, Okla.; Marian Cramer, Pharr, Tex.; Jack Avery, Gladewater, Tex.; Richard Rasmussen, Kingsville, Tex.; Emilie Heinats, Gaston, Joinerville, Tex.; Marion Cooke, Georgetown, Tex.; Key Rice, Aransas Pass, Tex.; Audrey Zoeller, Brackenridge, San Antonio, Tex.; Betty Webb, Classen, Okla. City, Okla.; Billy Alexander, Thomas Jefferson, San Antonio, Tex.

Flute

Betty Albin, Taft, Tex.; Doris Newton, Yoe, Cameron, Tex.; Janice Dyer, Harlandale, San Antonio, Tex.; George Reed, Harlandale, San Antonio, Tex.; Alex Lesuer, Haldenville, Tex.

Piccolo

Donald Yarbo, Monahans, Tex.; Buddy Rogers, Gaston, Joinerville, Tex.

Bassoon

Joe M. Brown, Austin, Tex.; Bruce Howard, Classen, Okla. City, Okla.; Wynne Brown, Thomas Edison; Douglas Campbell, Wichita Falls, Tex.

Oboe

Leighdell Griffin, Weslaco, Tex.; David Sweeney, Highland Park, Dallas, Tex.; Pete Palasota, Lamar, Houston, Tex.; Myrna Satterfield, Amarillo, Tex.

English Horn

George Leisering, Austin, Tex.

Cornet

John Wookery, Harding Jr., Oklahoma City, Okla.; C. L. Collum, Grandfalls, Tex.; Barney Ray Howard, Cleburne, Tex.; Jennings McLean, Caldwell, Tex.; John James Haynie, Mexia, Tex.; Fay Moser, Waco, Tex.; Anthony Gangelose, S. F. Austin, Bryan, Tex.; Bobby Daniels, Longview, Tex.; Wesley Robertson, So. San Antonio, Tex.; Glenn Smith, Hereford, Tex.; Frank Gatchell, Guthrie, Okla.; Bobby Wellborn, Gladewater, Tex.; Grant Scoggins, Dalhart, Tex.; Glen Tableman, Cisco, Tex.; David Green, Enid, Okla.; Hazel Wingate, Wewoka, Okla.; George Bledsoe, Brackenridge, San Antonio, Tex.; Ray Yarbrough, Reagan, Houston, Tex.; Philip Maginet, San Angelo, Tex.; Louis Bains, Robt E. Lee, Goose Creek, Tex.; Hugh Fowler, Jr., Highland Park, Dallas, Tex.; Karl Wurmumund, Highland Park, Dallas, Tex.; Ray Nutt, Amarillo, Tex.

French Horn

Jack Henson, Waco, Tex.; Jimmie Marks, Caldwell, Tex.; Douglas Regenbrecht, Bryan, Tex.; Jerry King, Pharr, Tex.; Charles Fletcher, Electra, Tex.; Forrest Fountain, Ennis, Tex.; A. W. McVay, Cushing, Okla.; Jimmy Rolette, S. F. Austin, Houston, Tex.; Cecil Ketchum, Overton, Tex.; Perry Tudor, Enid, Okla.

Baritone

M. G. Lusk, Troup, Tex.; Lorell Cagle, Raymondville, Tex.; Betty Nancy Cole, Lamar Jr., Bryan, Tex.; Barrett H. Wyont, Austin, Tex.; Fred Moser, Waco, Tex.; Leon Dollens, Waco, Tex.; Horace McCord, Mexia, Tex.; James Rahenon,

Comanche, Tex.; Eugene Blair, Plainview, Tex.; Allan Peebles, Livingston, Tex.; Glenn Boyd, Cisco, Tex.; Tommy Beversdorf, Yoakum, Tex.; David Robbins, Lamar, Houston, Tex.; Myer Harris, Highland Park, Dallas, Tex.; Marvin Christ, Cushing, Okla.; Bob Jones, Classen, Okla. City, Okla.

Trombone

Bruce Reed, Austin, Tex.; Bobby Reddin, Austin, Tex.; Pat Patterson, Waco, Tex.; Curtis Klinimonth, Graham, Tex.; Jack McGregor, Ballinger, Tex.; Algine Glover, Longview, Tex.; Goree Ernest, Kingsville, Tex.; E. B. Snyder, Edmond, Okla.

Tuba

Jarvis Roberson, Mexia, Tex.; David Smith, Austin, Tex.; Glen Larson, Austin, Tex.; Allen Dooty, Leverett's Chapel, Overton, Tex.; Judd Kirk, Duncan, Okla.; Albert Buswell, Kingfisher, Okla.; Ralph McCanlies, Cisco, Tex.; Thomas Cecil, Wewoka, Okla.; Charles Breanhen, Classen, Okla. City, Okla.; Joe Jack, Coweta, Okla.; Kenneth Rippee, Tishomingo, Okla.

1st DIV. ENSEMBLES, Clarinet

Quartets, Shattuck, Okla.; White Oak, Longview, Tex.; Odessa, Tex.; Lamar, Houston, Tex.; Classen, Okla. City, Okla.; Brackenridge, San Antonio, Tex.; Gladewater, Tex.; Trios, Pecos, Tex.

Woodwind Quintet

Yoe, Cameron, Tex.; Mexia, Tex.

Woodwind Quartet

Austin, Tex.

Bell Lyre Duet

Waco, Tex.

Cornet Trio

Mexia, Tex.; Leverett's Chapel, Overton, Tex.; Gladewater, Tex.; Edmond, Okla.; Corpus Christi, Tex.

Trombone Quartet

Waco, Tex.; Austin, Tex.; Enid, Okla.

Drum Ensemble

Huntsville, Tex.; Cushing, Okla.; Brackenridge, San Antonio, Tex.; Jefferson, San Antonio, Tex.

String Ensemble

Quartet, Guthrie, Okla.; quartet, Classen, Okla.; quartet, Houston, Tex.; quintet, Classen, Okla.; sextet, Classen, Okla.; trio, Classen, Okla.

Saxophone Ensemble

Quartet, Ballinger, Tex.; quartet, Odessa, Tex.; quartet, Borger, Tex.; quartet, Harlandale, Tex.; sextet, Shattuck, Okla.

Brass Ensemble

Sextets, Caldwell, Tex.; Mexia, Tex.; Austin, Tex.; Longview, Tex.; Comanche, Tex.; Cisco, Tex.; Wink, Tex.; Classen, Okla. Quartets, Stillwater, Okla.; Martin, Laredo, Tex.; Weslaco, Tex.; Wewoka, Okla. Quintet, Classen, Okla.

Horn Quartet

Thomas Edison, Tex.; Palestine, Tex.

Flute Quartet

Classen, Okla.

French Horn Quartet

Stillwater, Okla.; Enid, Okla.

Baritone Duet

Amarillo, Tex.

Trumpet Trio

Classen, Okla.

Twirling Ensemble

Gladewater, Tex.; Orange, Tex.

REGION SEVEN

Official Results as Reported by

L. Bruce Jones, Regional Chairman

Little Rock, Arkansas

May 10, 11, Shreveport, Louisiana. States included: Arkansas, Louisiana, Mississippi, Alabama, Tennessee, Kentucky. Contest for bands, orchestras, solos, ensembles and vocal.

1st DIV., CONCERT BANDS, Class A

Little Rock, Ark.; L. Bruce Jones, Dir.; Fair Park, Shreveport, La.; W. Hines Sims, Dir.

1st DIV. MARCHING BANDS, Class A

Little Rock, Ark.; Meridian, Miss.; H. C. Lane, Dir.

Class B

Texas, Texarkana, Tex.; Walter Hurst, Dir.; Warren, Ark.; Greenwood, Miss.; Roy M. Martin, Dir.

Class C

Tachula, Miss.; Roy M. Martin, Dir.

1st DIV. ORCHESTRAS, Class A

Little Rock, Ark.; Byrd, Shreveport, La.; Dwight G. Davis, Dir.

1st DIV. SOLOS, Snare Drum

Robert Mitchell, Itta Bena, Miss.; Dick McAfee, Ft. Smith, Ark.; Eddie Baker, McComb, Miss.; Fred Walters, Byrd,

Shreveport, La.; Glen Roberts, Little Rock, Ark.; Charles Wells, Greenwood, Miss.

Violin

Gus Lolakas, Fair Park, Shreveport, La.; George Brown, Byrd, Shreveport, La.

Harp

Laura Butts, Little Rock, Ark.

Marimba

Louise Harwell, Byrd, Shreveport, La.

Tuba

Paul Olschner, Byrd, Shreveport, La.; Albert Elliot, Yazoo City, Miss.; Wilson Barnett, Stuttgart, Ark.; Stanley Smith, Baton Rouge, La.; Billy Coleman, El Dorado, Ark.; Joe Franklin, Houston, Miss.



L. Bruce Jones, left, manager of the Region 7 festival held in Shreveport, Louisiana, and William R. Wehrnd, chairman of the Region 6 contest held in the Lone Star state.

Flute

Cleo Christiansen, Byrd, Shreveport, La.; William Ackerman, Meridian, Miss.; Mary Ann Durham, Itta Bena, Miss.; Dorothy Wallace, Ruston, La.; Annie Kathryn Gunn, Ruston, La.; Billy Marshall, Fair Park, Shreveport, La.; Jim Walton, Little Rock, Ark.

Oboe

Robert Culbertson, Fair Park, Shreveport, La.

English Horn

Dan Animch, Little Rock, Ark.

E♭ Clarinet

Marius Jensen Nygaard, Haynesville, La.

B♭ Clarinet

Bingham Witty, Greenwood, Miss.; Peter Galladora, Holy Cross, New Orleans, La.; Louis Butler, Cleveland, Miss.

Alto Clarinet

Jack Barry, El Dorado, Ark.; Donald Nickel, Fair Park, Shreveport, La.; Doris Robinson, Byrd, Shreveport, La.

Bass Clarinet

W. M. Chisolman, Meridian, Miss.
 Cornet and Trumpet
 Sammy Swor, Fair Park, Shreveport, La.; Vernon Kistner, Fortier, New Orleans, La.; Alois Hirt, Fortier, New Orleans, La.; Charles Crook, Little Rock, Ark.

Fluegel Horn

Donald Flanders, Little Rock, Ark.

French Horn

Billy Tenny, Byrd, Shreveport, La.; Lucius Patterson, Fortier, New Orleans, La.; Paul Antoon, Greenwood, Miss.

Baritone Horn

Lyndell Mitchell, Itta Bena, Miss.; Benton Keeton, Grenada, Miss.; Thornton Finley, Fair Park, Shreveport, La.; Jim Malven, Byrd, Shreveport, La.

Trombone

Milton Corbett, Fair Park, Shreveport, La.; Jim Malven, Byrd, Shreveport, La.; Gerald Hirt, Fortier, New Orleans, La.; Jimmy Whitsett, Little Rock, Ark.

Alto Saxophone

Millard Grimes, Meridian, Miss.; Marjorie Bowers, Byrd, Shreveport, La.; Bill Woods, Charleston, Miss.; Frank Schneider, Fortier, New Orleans, La.

Tenor Saxophone

Bobbie Warren, Hammond, La.

Bassoon

John Rea, McComb, Miss.

Student Conductor

Bill James, Little Rock, Ark.; Ralph Hale, Cleveland, Miss.; Ed Pendleton, Little Rock, Ark.; Newman Reichman, Camden, Ark.; Bill Emerson, Little Rock, Ark.

Drum Majors

Roberta Wright, Gallatin, Tenn.; Lucille Johnson, Batesville, Ark.; Seth Rachel, Byrd, Shreveport, La.; Scott Smith, Baton Rouge, La.; Audrey Begue, Baton Rouge, La.

1st DIV. ENSEMBLES

Twirling Ensemble

Batesville, Ark.; El Dorado, Ark.

Drum Ensemble

Itta Bena, Miss.; Fort Smith, Ark.

Cornet Ensemble

Yazoo City, Miss.; Fortier, New Orleans, La.; Little Rock, Ark.

Trombone Quartet

Little Rock, Ark.; Fortier, New Orleans, La.

Brass Quartet

Arkansas, Texarkana, Ark.

Flute Ensemble

Fair Park, Shreveport, La.; Texarkana, Ark.

Clarinet Quartet

Baton Rouge, La.; Gulfport, Miss.; Fortier, No. 1, No. 2, New Orleans, La.; Little Rock, Ark.; Ouachita Parish, Monroe, La.; Byrd, Shreveport, La.

Saxophone Quartet

Yazoo City, Miss.; Byrd, Shreveport, La.

REGION EIGHT

Official Results as Reported by

John J. Heney, Regional Chairman

DeLand, Florida

West Palm Beach, Florida, May 9, 10, 11. States included: Florida, Georgia, Maryland, Virginia, West Virginia, North Carolina, Washington, D. C. Contest for bands, orchestras, solos, ensembles and vocal.

1st DIV. BANDS, Class A

Lenoir, North Carolina; DeLand, Fla.; Charlotte, N. C.; Miami, Fla.; Sebring, Fla.; West Palm Beach, Fla.

Class B

Haines City, Fla.; Miami Beach, Fla.; Kings Mountain, N. C.

Class C

Seabreeze, Daytona Beach, Fla.; Eustis, Fla.

Class D

Orlando, Fla.

SIGHT READING, Class A

Lenoir, N. C.; DeLand, Fla.; Charlotte, N. C.; Miami Edison, Fla.; Sebring, Fla.; West Palm Beach, Fla.

Class B

Miami Beach, Fla.; Coral Gables, Fla.; Walton, De Funiak Springs, Fla.

Class C

Seabreeze, Daytona Beach, Fla.; Eustis, Fla.

Class D

Orlando, Fla.

MARCHING, Class A

DeLand, Fla.; Lenoir, N. C.; Charlotte, N. C.; Miami, Fla.; Miami Edison, Fla.; Sebring, Fla.; West Palm Beach, Fla.

Class B

Walton, De Funiak Springs, Fla.; Kings Mountain, N. C.; Miami Beach, Fla.; Andrew Jackson, Miami, Fla.; Melbourne, Fla.; Albany, Georgia.

Class C

Seabreeze, Daytona Beach, Fla.; Eustis, Fla.

Class D

Orlando, Fla.

1st DIV. ORCHESTRAS, Class A

Charlotte, N. C.

1st DIV. SOLOS, Cornet

Norman Nelson, West Palm Beach, Fla.; Bob Feasel, DeLand, Fla.; Alfred Sturchio, West Palm Beach, Fla.; Joe Culver, Seabreeze, Daytona Beach, Fla.

French Horn

Joe Barrow, Sebring, Fla.; Donnie Rhodes, Lenoir, N. C.; Preston Smith, DeLand, Fla.

Trombone

Bud Thue, Coral Gables, Fla.; Bronze Trull, Charlotte, N. C.; Anita Schroeder, Seabreeze, Daytona Beach, Fla.; Robert Franklin, Coral Gables, Fla.; Mabel Beach, Lenoir, N. C.; Tommy Farr, Charlotte, N. C.; Rochford Johnson, Washington, Ga.; Bill Hoss, West Palm Beach, Fla.; Lewis Bean, Morristown, Tenn.; J. L. McCoy, Quitman, Ga.

Baritone

Roy Paradie, Henry B. Plant, Tampa, Fla.; Norbert Sabin, Clearwater, Fla.; Charles Bowman, Eustis, Fla.; Merrill Wilson, Ft. Pierce, Fla.; Rene Seiler, Miami Beach, Fla.; Charles Mills, Coral Gables, Fla.

Bass

Raymond Averitte, Albany, Ga.; Eleonor Fisk, Clearwater, Fla.; Bynum Weathers, Shelby, N. C.; Elmer Hancock, Sebring, Fla.; Hurley Pinkhard, O'Keefe, Jr., Atlanta, Ga.; Roy Hancock, Asheville, N. C.; Jim Moore, Seabreeze, Daytona Beach, Fla.; Joe Marshall, Charlotte, N. C.; Carl Garret, Crestview, Fla.; Peter Schreiber, Miami Beach, Fla.; Charles Edwards, Miami Edison, Fla.; Arthur Leonard, Miami Edison, Fla.; Charles Driver, Lenoir, N. C.; Jimmy Tillis, DeLand, Fla.; Ralph Sims, Eustis, Fla.; Jack Inman, DeLand, Fla.

Drum

G. T. Everett Jr., Eustis, Fla.; Charles McInsey, Lenoir, N. C.; Jack Smith, DeLand, Fla.; Donna Smith, DeLand, Fla.; Gerald Wolf, Miami Beach, Fla.; James Bain, Seabreeze, Daytona Beach, Fla.; Gordon Hall, Seabreeze, Daytona Beach, Fla.; Bill Lee, Marshville, N. C.; Jean Nickerson, Seabreeze, Daytona Beach, Fla.; Hugh Eubanks, Blakeley, Ga.

Xylophone

Gloria Gaventa, Miami Edison, Fla.; Dorothea Jerelmas, Washington, Ga.; Bill Watkins, Reynolds, Winston-Salem, N. C.; Gloria Owens, Moultrie, Ga.; Jack Smith, DeLand, Fla.; Marshall Lane, DeLand, Fla.; Donna Smith, DeLand, Fla.

Flute

Bunny Seldon, Coral Gables, Fla.; Harold Sims, Eustis, Fla.; Steve Papas, Charlotte, N. C.; Carolyn Eddie, Charlotte, N. C.; Merrill Wilson, Ft. Pierce, Fla.; Josephine Mool, Miami, Fla.; Jeanne Maxwell, DeLand, Fla.; Sam Ridout, Melbourne, Fla.; Betty Jean Brownlee, Melbourne, Fla.; Paul Broadhill, Lenoir, N. C.; Bill Reese, Mainland, Daytona Beach, Fla.

Oboe

Willis Lindsey, Washington, Ga.; Ruth Lois Maxwell, DeLand, Fla.; Bill White, Lenoir, N. C.

Bassoon

Ernest Mauney, Kings Mountain, N. C.; Katherine Emmett, Sebring, Fla.; Lilia Cheney, Washington, Ga.; Carroll Roberts, Miami, Fla.

Alto Clarinet

D. F. Hord Jr., Kings Mountain, N. C.

B♭ Clarinet

Ell Breger, Miami Beach, Fla.; Allan Chasner, Miami Beach, Fla.; Robert Gilbert, Morristown, Tenn.; Dixie Lee Vance, DeLand, Fla.; Isaac Capelouto, Tallahassee, Tenn.; Fran Sue McDonald, Sebring, Fla.; Bill McLenn, Lenoir, N. C.; George Selzer, Miami Beach, Fla.; Claudia Strange, Melbourne, Fla.; Jerry Ell, Coral Gables, Fla.; Robert Norris, Washington, Ga.; Charles King, Seabreeze, Daytona Beach, Fla.; Gloria Ramsey, Seabreeze, Daytona Beach, Fla.; Albert Robertson, Miami Edison, Fla.; Jack Richmond, Miami Edison, Fla.

E♭ Clarinet

Roslynn McRae, Sebring, Fla.

Bass Clarinet

Seldon Stone, Lenoir, N. C.; Keith Vandeventer, Miami Edison, Fla.; Betty Ann Page, De Funiak Springs, Fla.

Alto Saxophone

Helen King, Seabreeze, Daytona Beach, Fla.; Emily Morgan, Seabreeze, Daytona Beach, Fla.; J. C. Bradley, DeLand, Fla.; Jack Richmond, Miami Edison, Fla.; Landis Smith, Miami, Fla.; Jimmy Russ, Moultrie, Ga.

Tenor Saxophone

Ray Denham, DeLand, Fla.; Corrinne Faulk, Melbourne, Fla.; Donald Rawley, Seabreeze, Daytona Beach, Fla.

Harp

Margaret McGlammetry, Lenoir, N. C.

String Bass

Helen Hartley, Lenoir, N. C.

Violin

Tippen Davidson, Mainland, Daytona Beach, Fla.; Verna Baer, DeLand, Fla.; Frances Mosely, Charlotte, N. C.

Student Conductor

G. P. Smith, Shelby, N. C.; Albert Robertson, Miami Edison, Fla.; Paul Gustat, Sebring, Fla.; Billy Louissell, De Funiak Springs, Fla.; Jack Jones, Charlotte, N. C.; George Selzer, Miami Beach, Fla.; E. A. Poe, Morristown, Tenn.; Mary Johnson, Washington, Ga.; Anita Schroeder, Seabreeze, Daytona Beach, Fla.

Twirling Drum Major

Martha Esell, Leesburg, Fla.; Helen Barrow, Crestview, Fla.; Helen Dodd, Winter Park, Fla.; Ernest Curry, Clearwater, Fla.



John J. Hensley, left, of Region 8 and Lytton S. Davis of Region 9 were the men responsible for the smooth direction of these two events.

1st DIV. ENSEMBLES, Drum Duet

Mainland, Daytona Beach, Fla.

Drum Quintet

Miami Beach, Fla.

Cornet Trio

DeLand, Fla.

Cornet Quartet

Mainland, Daytona Beach, Fla.; Washington, Ga.

Trombone Quartet

Coral Gables, Fla.

Clarinet Quartet

DeLand, Fla.; Washington, Ga.; Sebring, Fla.; Thomas Jefferson, Richmond, Va.; Miami, Fla.

Brass Quartet

Henry B. Plant, Tampa, Fla.

Brass Sextet

West Palm Beach, Fla.

Woodwind Trio

Lenoir, N. C.

Saxophone Sextet

Miami Edison, Fla.

REGION NINE

Lytton S. Davis, Regional Chairman
Official Results as Reported by

Dean E. Douglass, Secretary-Treasurer
Jefferson City, Missouri

May 9, 10, 11, Kansas City, Missouri. States included: East Colorado, Kansas, Missouri, Nebraska. (Illinois, Iowa, Oklahoma Optional.) Contest for bands, orchestras, solos, ensembles and vocal.

1st DIV. CONCERT BANDS, Class A

Collinsville, Ill.; Liberty Memorial, Lawrence, Kans.; Oskaloosa, Ia.

Class B

Centerville, Ia.; Chanute, Kans.; Jefferson City, Mo.; Greenville, Ill.

Class C

St. John, Kans.; Ellinwood, Kans.; Cimarron, Kans.

1st DIV. MARCHING BANDS, Class A

Atchison, Kans.; Southwest, Kansas City, Mo.

Class B

Abilene, Kans.; Hannibal, Mo.; Missouri Valley, Ia.; Corning, Ia.

Class C

St. John, Kans.; Minneapolis, Kans.; Cimarron, Kans.

1st DIV. ORCHESTRAS, Class A

Westport, Kansas City, Mo.; Winfield, Kans.

Class B

Chanute, Kans.

1st DIV. SOLOS, Cornet

Jerry Jolliff, Westport, Kansas City, Mo.; Wayne Scott, Corning, Ia.; Robert Cater, Bethany, Mo.; Joseph Merello, Maplewood, St. Louis, Mo.; Kent Stackelman, Bradyville, Ia.; Stanley Schmidt, Davenport, Ia.; John Thomalla, School of Agriculture, Curtis, Nebr.; Edwin Westfall, Nebraska City, Nebr.; Bill Brownfield, Southeast, Kansas City, Mo.; Jim Draper, Southwest, Kansas City, Mo.; Billy Howell, Westport, Kansas City, Mo.; Charles Hynek, Jr., Humboldt, Nebr.

French Horn

Charles Russell, Boulder, Colo.; Rea Johnson, Davenport, Ia.; Jack Henigbaum, Davenport, Ia.; Bill Race, Hays,

Kans.; F. J. Lockhard, Winfield, Kans.; Dudley Howe, Salina, Kans.; Vern Sinclair, Independence, Mo.; Bill Jehle, Pueblo, Colo.

Trombone

Charles Faulkner, Rolla, Mo.; Roger Barrett, Skidmore, Mo.; Sam Bates, Shelby, Mo.; Paul Adams, Clay Center, Kans.; Harold Goddard, Boulder, Colo.; Omer Boggs, Lee Summit, Mo.; Annabelle Derauf, Creston, Ia.; Daniel Bachmann, Newton, Kans.; Robert Silver, M. M. A., Mexico, Mo.; Lewis Aukes, Red Cloud, Nebr.; Aaron Drumwright, Parsons, Kans.; Donald Wilson, Centennial, Pueblo, Colo.

Baritone Horn

William Teeham, Clarks, Nebr.; Norris Shull, Burlington, Kans.; Robert Clark, Holdrege, Nebr.; James Jathoe, Holstein, Ia.; Robert Fry, Emporia, Kans.; Billie Burtch, Curtis, Nebr.; Warren Schuetz, La Crosse, Kans.; Kathleen Ward, Norton, Kans.; Verna Freeman, Pueblo, Colo.; Wendell Snoderly, Wyandotte, Kansas City, Kans.

Tuba

David Hay, Lawrence, Kans.; H. Woolsey, Chillicothe, Mo.; Jack Slak, Excelsior Springs, Mo.; Bill Daggett, Canon City, Colo.; Kermit Anderson, Holdrege, Nebr.; Melvin Woodworth, Collinsville, Ill.; Lavorne Smith, Collinsville, Ill.; Leroy Haas, Manning, Ia.; Bob Greene, Missouri Valley, Ia.; Roy Hodges, Pratt, Kans.; Allan Roads, Shelby, Mo.; Delbert Baker, Woodbine, Ia.; Robert Hill, Amity, College Springs, Ia.; Jay McAllister, Scotts Bluff, Nebr.; Kenneth Brewer, Emporia, Kans.; John Kitsmiller, Springfield, Mo.; Alvin Lippert, Central, Omaha, Nebr.; Robert Bruce, Burlington, Kans.; J. E. Haley, Boonville, Mo.; David Lasley, Belton, Mo.

Drum

Bruce Holmes, Eureka, Kans.; Joanne Stark, Excelsior Springs, Mo.; Vera McNary, Central, Kansas City, Mo.; Bonnie Bailey, Westport, Kansas City, Mo.; Donald Hodfield, De Soto, Mo.; Delores Thompson, Alliance, Nebr.; Ralph Smith, Lincoln, Council Bluffs, Ia.; Eugene Thomas, Collinsville, Ill.; Wallace Jobusch, Collinsville, Ill.

Violin

Nadine Lohr, Central, Kansas City, Mo.; James Larch, Central, Kansas City, Mo.; Betsy Erodahl, Wahoo, Nebr.; Valerie Lamoree, Larned, Kans.; Rosemary Malocay, Miami, Okla.; Patricia Stone, Boulder, Colo.; Maxine Kippell, Soidan, St. Louis, Mo.; Juliaetta Balliet, Pleasant Hill, Mo.; Sally Porter, Joplin, Mo.; William Starr, Concordia, Kans.

Cello

Steve Parker, Ft. Scott, Kans.; John Ehrlich, Topeka, Kans.; Betty Kind, Nevada, Mo.; Marcia Barbour, Winfield, Kans.; Virginia Dive, Boulder, Colo.; Alice Coulter, Corning, Ia.; Robert Pick, Neosho, Mo.

String Bass

Veryl Scott, Centerville, Ia.; Peggy Reiter, Winfield, Kans.; Dolly Creamer, Kirksville, Mo.

Viola

Allen Willa, Chanute, Kans.; Mariys Rend, Centerville, Ia.; Ramona Steinhauer, Lincoln, Council Bluffs, Ia.

Clarinet

Joe Hankins, Webster Groves, Mo.; Kenneth Kleeman, Webster Groves, Mo.; Henry Skorga, Ward, Kansas City, Kans.; Harold Lane, Southeast, Kansas City, Mo.; Harold Terrill, Southeast, Kansas City, Mo.; Fred Todd, Alliance, Nebr.; Helen Drew, Dexter, Ia.; Bob Herman, La Junta, Colo.; Mary Jones, Belton, Mo.; Robert Bashford, North, Wichita, Kans.; Al Bridges, Richland, Ia.; Beulah Bouda, Davenport, Ia.; Mac Powell, Springfield, Mo.; Aubert Bron, Oskaloosa, Ia.; Eugene Lyon, McCook, Nebr.; Lewis Baum, Kirksville, Mo.

E♭ Clarinet

Richard Gray, Lincoln, Council Bluffs, Ia.; Jack Stockhouse, Scotts Bluff, Nebr.

Alto Clarinet

Jane Woestemeyer, Lawrence, Kans.; Robert Von Seggern, West Point, Nebr.; Rea Lou Matson, Smith Center, Kans.; Jane Goodrich, Hamilton, Mo.

Bass Clarinet

Norman Goetsch, Davenport, Ia.; Charles Beyers, Atchison, Kans.; Marvin Spitsnogle, Washington, Kans.

Piccolo

Leaonore Larson, Peru, Nebr.; Carol Swanbom, Scotts Bluff, Nebr.

(Turn to page 27)

**Welke Directs in All-Request
Program**

Seattle, Wash.—On Sunday, May 26, the University of Washington Symphonic band under the direction of Walter C. Welke presented their annual All-Request program featuring Jane Bender, soprano and the clarinet quartet. Selections included Parade of the Gendarmes, Overture, The Force of Destiny, Dance of the Hours from "La Gioconda" and others of equal interest.

Marty Changes to Iowa

Indianola, Ia.—President John O. Gross of Simpson college has announced the selection of Edmund J. Marty of Appleton, Wisconsin as director of the Simpson college band and instructor in public school music.

Winthrop Scores Concert Success

By Constance Murray

Winthrop, Mass.—Albert E. Kelleher, Jr., directed his Winthrop senior high school band and orchestra in their annual concert on May 17. To a packed auditorium, the musicians presented such selections as "Song of India", "The Grand American Fantasia" and a medley of Victor Herbert favorites.

Guest artists were Ethel Keough and Fred Card who with Mr. Kelleher performed as a trumpet trio. A piano duet by Betty Ruth Smith and Arline Monroe was a highlight of the program.

**Tri-State Festival
Features Numerous Celebs**

Enid, Oklahoma.—The annual Tri-State Band festival held recently at Phillips University in Enid, was again a phenomenal success.

Judges included Kenneth Hebert, Warrant Officer of the Command and Staff School band, Leavenworth, Kansas; Dr. A. A. Harding, Bandmaster University of Illinois; William M. Kunkle, Bandmaster, University of New Mexico; Harold Bachman of the University of Chicago; Milburn E. Carey, Phillips University bandmaster who was Festival General Manager; D. O. Wiley, Bandmaster Texas Tech.; Karl L. King of Fort Dodge, Iowa; L. Bruce Jones of Little Rock, Arkansas high school; A. R. McAllister, Director Joliet Township high school band and President of the National School Band association; Dr. Herbert L. Clarke, conductor of the Long Beach, California, municipal band and outstanding cornetist; and Col. Earl D. Irons, Bandmaster of the North Texas Agricultural college band.

"Music, Need of Humanity"

Music Director Russell V. Morgan of the Cleveland Public Schools states, "There has been altogether too much tendency to think of music as something superficial and artificial. It is a fundamental need of humanity and if permitted to find its normal, natural position will have tremendous power to make living an interesting experience."—Los Angeles Examiner.

Popular Trio

The Ortonville, Minnesota high school band has no lack of solo cornet players, for Donny Gier, Barbara Schoen and Donny Pfueger can take the solos without any difficulty. Because of their phenomenal success, these three are always drafted to play trio numbers in concert. Harold B. Kalberg is their instructor.

VanderCook Camp Convenes July 29

Chicago, Ill.—Secretary H. E. Nutt of the VanderCook School of Music announces the sixth annual Music-Recreation Camp to be held at Bridgman, Michigan, July 29 to August 11.

A wonderful opportunity to combine music study with healthy outdoor vacation, the VanderCook School of Music offers special classes under the personal supervision of Mr. VanderCook, daily ensembles, section drill and individual help under experienced teachers on all instruments, concerts, trips, recitals, solo contest, judging demonstrations and recreation in the form of all sports.

The low cost of this vacation is interesting. For further information write the VanderCook School of Music, 1655 Washington Blvd., Chicago.

S. D. Band at Regional

Beresford, S. D.—The high school concert band was rated Third in Class B at the St. Paul Regional contest in May. Second division ratings were awarded Annetta DeLay for her bass clarinet solo and Lloyd Neve for his baritone horn solo. Fourth division winners are Llewellyn Kenyon, saxophone, Vernon Wilbert, tuba and Gaylord Ullman, cornet.

Fowler Goes to Humbolt

Plattsmouth, Nebr.—David Fowler, Jr. of the music department here announced recently that he has accepted a teaching contract at Humboldt, Nebraska.

**"Boys' Voices Don't
Change."—O'Malley**

Conductor Rev. Eugene F. O'Malley of the Paulist Choristers of Chicago says, "Boys' voices don't change. They just drop. Proper vocal training entirely does away with the cracking and skyrocketing and plunging that most boys' voices go through. Ninety per cent of teachers handling boys' voices are charlatans, or that traditional boyhood torture would long since have been done away with."—Los Angeles Daily News.

Providence Holds 10th Festival

Providence, R. I.—More than a thousand music students representing senior, junior, high and elementary school bands and orchestras took part in the Tenth Annual festival, June 2, at the Benedict Monument of Music in Roger Williams Park.

The festival, attended in past years by thousands of music lovers, was arranged by Dr. Walter H. Butterfield, director of music in the Providence schools.

The senior high school orchestras opened the program playing three selections, followed by the advanced elementary orchestras and then the junior high school orchestras. Next came the junior high school bands followed by the senior bands.

This annual program is the highlight in music activity in the Providence schools and is welcomed enthusiastically by the local and neighboring music lovers.

Director Flies High

Swink, Colo.—The Swink, Colorado high school orchestra is proud of their director, Mr. B.

E. Syring, for, besides being an able conductor, he holds a solo pilot certificate and is an exceptional aviator.

This is Mr. Syring's first teaching position and he has held it for three years. He has played in the University of Colorado band and symphony orchestra, also in Arkansas Valley Little Symphony orchestra and the Rocky Mountain Intercollegiate band.

Besides flying, his hobbies are photography and collecting music manuscripts.



Mr. Syring

**Solos, Groups Represent
Ida Grove at Regional**

Ida Grove, Ia.—At the Regional in St. Paul, Minnesota, Hugh Ford, for his tenor solo, and Harlan McKay for his ability as student conductor, received First division ratings. Barbara Jean Krick, piano, Wayne McClow, baritone and trombone, Richard Yousling, French horn, and the trumpet trio, piano, Jack Campbell, Hugh Ford and James Stern, were awarded Second division. Virginia Snell, Mary Eloise Whited and Arthur Stern, flute trio, won Third.

Pardon My Foot



A little lady who has definitely cashed in on her knowledge of baton twirling is Betti Haring of Huntington Park, California, who has appeared not only in night clubs but in many of the exclusive private clubs in California. One of her specialties is dancing on a tight wire while twirling a decorative baton. She is also an accomplished toe dancer.

August 17th Is Date Set for Chicagoland Festival

Chicago, Ill.—On Saturday, August 17th, the 11th Chicagoland Music festival sponsored by the Chicago Tribune Charities, Inc., will be held in Soldier Field, Chicago. According to Phil Maxwell, director, this will be the greatest festival ever held and it is expected that 8,000 men, women and children will participate.

Previous to August 17, preliminary festivals to the Chicagoland affair are being held as follows: Forest Music festival, Forest Park, Ill., May 25; Racine Music festival, Racine, Wis., June 4; Heart of America Music festival, Kansas City, Mo., June 8; Calumet District Music festival, Whiting, Ind., June 22; Southwestern Michigan Music festival, St. Joseph, Mich., July 7; Purdue University Music festival, Lafayette, Ind., July 13; and the Hawkeye Music festival, Cedar Rapids, Iowa, July 14.

Other festivals will be the WSAU Music festival, Wausau, Wis., July 16; Central Illinois Music festival, Urbana-Champaign, Ill., July 20 and 21; Egyptian Music festival, West Frankfort, Ill., July 27; Illinois Valley Music festival, Peru, Ill., Aug. 3; Mississippi Valley Music festival, East Moline, Ill., Aug. 4; Greater South Side Music festival, Chicago, Aug. 10; Greater West Side Music festival, also in Chicago, Aug. 11.

Victors from these preliminary contests will enter the finals in Chicago. Persons living in territories not covered by a preliminary festival will be heard in Chicago on the festival day.

Attention! Baton Twirling Class!

Conducted by Roger Lee, Centralia, Illinois

Another year has rolled by. Those of you who were juniors last year at this time, are now high school graduates. Those of you who were juniors this year will be the dignified seniors next year. And you, the underclassmen, have moved up another step closer to graduation. So it goes, year after year. This year's drum majors will go on to college and continue to make names for themselves in the baton twirling world by leading their college bands, and the juniors, sophomores, and freshmen will come to the foreground and, for the first time, taste the sweet rewards of victory as they bring glory to their schools, as well as to themselves, by winning State and Regional twirling contests.

The past year has been a most eventful one for the majority of you. Remember last fall with all its football games, winter with its basketball games, and then spring; and with spring came the concerts, contests, and festivals that we all love so much. This spring, many of you have repeated your previous records as contest-winning baton twirlers. Others of you, for the first time, have won major contests. To all of you, may I extend my most sincere congratulations. Many of you have not been successful this year in winning high school twirling contests, but do not be disappointed. Remember, next year you may win. I lost the first contest I ever entered, receiving a second division rating. It was not that I was such a poor twirler, but I lacked the experience of appearing before an audience a sufficient number of times to overcome my stage fright. So to you, I say, brace up and take it with a smile. By the time the contests roll around next spring, you will have had enough experience and learned enough new tricks to win the first place that you lost this year.

Inasmuch as learning new twirls, I would advise you to attend as many festivals, where twirling contests are held, as you possibly can this summer. At the Chicagoland Music Festival held August 17th, the largest baton twirling contest in the world is featured. The twirling contest starts at nine A. M. at Soldiers' Field and continues until late in the afternoon. Competing in this contest will be the outstanding twirlers of the Middle West. Another contest which will prove to be a major contest this summer, is the

contest which I sponsor at the Soldiers' and Sailors' Reunion at Salem, Illinois, July 28th. The Soldiers' and Sailors' Reunion is the biggest thing of its kind in the Middle West. Any of you that would be interested in entering this contest, please write to me for information.

I have heard recently that boys are losing their interest in baton twirling. I have also heard that baton twirling is now a girl's art and no longer belongs to the boys. Personally, I do not agree with this. Of all the students I have ever taught, the members of the Southern Illinois Normal University Gym Team are the most enthusiastic. By the way, they are really "he men". You will find among the members of the Gym Team some of the outstanding athletes of Illinois.

For the past three months, the Gym Team has taken class lessons twice a week. During this time, they have learned many exhibitional twirls. They have worked up a unisonal routine that is very good considering the time they have been twirling. Several of the members have combined twirling movements with tumbling tricks.

Southern Illinois States Gymnasts have given creditable performances against such outstanding competition as the University of Illinois' National Gym Champions, Minnesota's Big Ten Title Holders, and Nebraska, the strong sister of the Big Six.

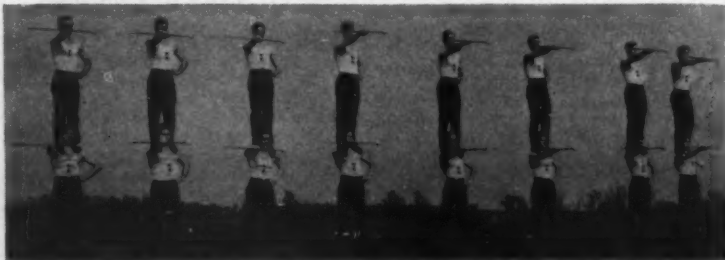
Coach Vincent DiGiovanna considers twirling important enough to include it in the physical education program. He agrees with me that twirling aids the student in acquiring grace, poise, and muscular coordination.

To me, baton twirling classes would represent a notable advance in high school physical education instruction. Not only would the student benefit physically, but he would also add color and prestige to his high school's activities such as football and basketball games. The student would not be featured as an individual twirling star but would be featured as a member of the Physical Education Twirling Squad.

May I wish you all a happy vacation and hope that I might see you at The Chicagoland Music Festival.

Please address all questions to Roger Lee, 721 South Locust Street, Centralia, Illinois.

So. Ill. Gymnasts Take Up Twirling Under Lee



Alley Oop! And presto! the members of the Southern Illinois Normal University gym team are in formation for one of their unusual twirling and tumbling acts. According to Roger Lee, their instructor, these boys prove that twirling has not become exclusively a feminine art.

Twirling Octet Gains Favor in Center, Colo.



The twirling staff of the Center, Colorado band is a group of versatile young women. They are Genevieve Bennington, tympanist; Marjory Ford, Charlotte Buchanan, oboist and pianist, Charlotte Sells, first chair flutist and president of the band (also drum major), Peggy Aplin, pianist, Joan Lauer, Ermalee Buckley, one of the band's best snare drummers and least in size but not in importance, mascot Dallas Swenson, seven year old twirler. G. E. Jackson is their director of music.

Adept in Percussion

Terre Haute, Ind.—Virginia Brown, active SCHOOL MUSICIAN reporter and

a valuable member of the Gerst-meyer Technical high school band, tells us she is majoring and also "minoring" in music. A sophomore, fifteen years old, Virginia started her musical career on the piano and is now mastering the percussion instruments. The bell lyra was her first step, then came the drums. She plays snare drum and bells in the Krietenstein Post 104 band, tympani and bells in the school band and trap drums in the school orchestra.

Virginia is planning to study music in college and her ambitions lean toward having her own all-girl orchestra some day.



Virginia Brown

N. E. New York Observes Music Week

Plattsburgh, N. Y.—Under the auspices of the Plattsburgh State Normal school music department, more than 3400 high school and adult singers and players representing fifty-seven communities partici-

pated in the fourteenth annual observance of National Music Week, May 3rd to 7th inclusive.

On the program were seven bands, two drum and bugle corps, thirteen mixed choruses, eighteen church choirs, two civic men's glee clubs, three boys' glee clubs, twenty girls' glee clubs and seven orchestras.

Guest conductors included Lieutenant Francis Resta, director of the West Point military academy band, Mr. Vincent Bach of New York City, Professor Paul J. Weaver, director of music, Cornell University, Professor Irving Cooper, director of music, Protestant schools, Montreal, Canada and Dr. Paul White, director of the Eastman school of music symphony orchestra. Mr. Lyndon R. Street, director of music at the Plattsburgh State Normal school, was again general chairman of the affair, a position he has held since the first observance in 1926.

U. of Nebr. Offers Summer Course

Friend, Nebr.—A well-balanced all-state high school music course will be conducted at the University of Nebraska June 12 to July 3 by Dr. A. E. Westbrook, director of the school of Fine Arts. He will be assisted by nearly the entire university music faculty.

The program will provide opportunity for private lessons, ensemble playing, supervised periods of recreation and participation in recitals and radio presentations. Total cost, including board and room, will be \$34 per student. For more info write the School of Music, Lincoln.

Central Ill. Bands Mass

Springfield, Ill.—Said by Mayor Kapp to be "One of the greatest days in the history of Springfield," Saturday, May 4 was the date chosen by Central Illinois' thirty-three high and grade school bands for their "Parade of Bands." The Mayor's statement was echoed by 50,000 people who lined the streets and jammed the courthouse lawn where the parade ended.

Leading the procession of more than seventeen hundred youthful musicians was a large float bearing "Miss Central Illinois Queen of Bands" and her court.

Announcement was made by George Patrick, parade official and director of the Springfield high school band, that Lloyd Ashburn of Taylorville was the central Illinois Champion Twirling Drum Major. In a brief ceremony, Ashburn tossed his old baton to the crowd and received a beautiful silver baton from Mr. Patrick.

At the finish of the parade, the thirty-three bands massed at the county courthouse and played an inspiring concert conducted by Dr. Leo Dvorak, director of the Normal university 100-piece concert band.

Studious Twirler

Preston, Idaho—That the best twirler Preston high school band ever had is also

a studious individual is proved by this candid shot of Lucille Maughan busy at her studies.

Lucille, hailed by her colleagues as a supreme twirler, is a senior student and has entered many State and National twirling contests, emerging victorious from all.

When she gets all dressed up in her snappy uniform and goes on parade, the spectators are delighted with her appearance and her intricate twirling routines.

Mr. Harold C. Christensen is the director of the Preston high school band.



Lucille Maughan

350 Twirl in Lawton

Lawton, Okla.—A twirling class of 350 holds forth in Lawton, Oklahoma, under the direction of bandmaster D. E. Laubach. The pupils are given one hour instruction each week and the best twirlers receive a baton at the end of the semester.

When Mr. Laubach came to Lawton three and a half years ago, one boy appeared when the call went out for a drum major. He was able to twirl in a presentable manner, but unable to feel rhythm and stay in step with the band. Determined to do something about the situation, Mr. Laubach began organizing classes. Now he has twirlers a plenty.

Chl. Twirler in Mich. Contest

Chicago, Ill.—Pearl Hjertstedt, winner of the senior girls' baton contest held April 28 in the armory, sponsored by the Chicago All-Star Twirling club, participated May 11 in the 1940 Blossom Festival at Benton Harbor, Michigan. Pearl is eighteen years old and a senior at Steinmetz high school.

Rapier Directs New W. H. Taft 75-Piece Band



Organized only ten months, the new William Howard Taft high school band of Chicago, Illinois, is directed by Capt. John C. Rapier. The 75 musicians are part of the newly constructed school's music department which is made up of four bands and two concert orchestras. "Taft Victory March", the new pep song was written by Capt. Rapier. It is said to be the only high school song which has been translated into four languages, French, German, Spanish and Latin.

Souchek Speeds Band's Progress

Morenci, Ariz.—Richard W. Souchek, for six months band director of the senior and junior high schools at Morenci, has actually amazed the citizens of this community with his extraordinary capability in his line.

When he arrived here, a scant one-half year ago, he was confronted with a group of eighteen unenthusiastic one-year band students and a number of inferior instruments. He immediately set to work and has organized a band of forty-one pieces, who practice before and after school hours with individual and small group instruction during study periods. This organization has not only become enthused but is efficient enough to win a Superior rating in competition with schools in which music has been an integrated part of the school program for a number of years. It was at the Sixth Annual Eastern Arizona festival in competition with more than 1,400 students from sixteen schools, that Mr. Souchek's musicians emerged Superior.



Mr. Souchek

Mr. Pottag Instructs Winner

Chicago Heights, Ill.—Just recently returned from a thrilling trip to Los Angeles, where she played first chair in the horn section of the National high school orchestra, Ethel Merker, 16 years old, of Chicago Heights, has now settled down to practicing under the tutelage of Mr. Max Pottag, well known French horn authority and member of the Chicago Symphony.



Ethel Merker

Ethel is a member of the Bloom Township high school orchestra where she holds first chair position. She has won First division

in the State contests for the past four years and also won First division at the Region 3 National Contest in 1939.

Arcadia Music Camp Convenes June 22

Arcadia, Mich.—The Third Annual Summer music camp sponsored by the Walther League will convene June 22 and continue through July 6. Professor William F. Bertram, conductor of the All Lutheran Band of Chicago will again be in charge. He will be assisted by Mr. Andrew Wendelin of Chicago and Mr. Milton Holtz of Elgin.

All young musicians between the ages of ten and eighteen are eligible for attendance. There will be courses in all band and orchestra instruments for beginners and advanced students.

The enrollment is limited to fifty pupils. For further information write the International Walther League, 6438 Eggleston Ave., Chicago, Illinois.

Joliet Graders Perform

Joliet, Ill.—On Friday night, May 24th, at exactly 8:08, the lights in the Joliet Township high school auditorium dimmed, the footlights flared and with a blast of "All The World Is Waiting for the Sunrise" the curtains parted and the 28th Annual Joliet Grade School band concert was under way.

A new radio style show idea was tried out this night for the first time and with Archie McAllister, Jr., announcing and Director Forrest McAllister on the podium, the event was destined for success.

Archie, Jr., resplendent in white suit, was made for his role of announcer and his clever quips and flowery introductions of the various numbers were ideal for the occasion.

The ninety-nine men and a girl (xylophonist) of the first band performed admirably under the baton of talented Director McAllister, through such numbers as "American Youth Overture," "Maid Marian" from Robin Hood, a novelty, "Mosquito Parade" and the popular "Getting Sentimental Over You" which featured a capable young trombonist as soloist.

The second band and soloists were excellent in their renditions and Director McAllister amazed us with his lightning ability to change uniforms.

The finale was nothing short of colossal. The first and second bands combined and under the direction of Archie, Jr., filled

Grade School Ass'n Formed

Ft. Wayne, Ind.—The first experimental Tri-State Band and Orchestra festival was held at Hoagland Grade school, Fort Wayne, on Saturday, May 11. Organization was formed and officers elected. They are Merl H. Goble of Hoagland Grade school, Fort Wayne, president; Robert Justice, Monroeville, Mrs. Janet Woods, Harlan, J. C. Cafaroo of Harrison Hill, Ft. Wayne, and D. Oswald Jones, Supervisor of Music in Ft. Wayne schools, vice-presidents; Paul McClain of Waterloo, secretary-treasurer.

David Kohle of Manchester college, critic judge of the major contests, was amazed at the ability of the young musicians. E. Stodden judged the twirling events.

The officers of the new association will start preparations in September for next year's contest, which is expected to draw over three thousand contestants. Plans will be announced in The SCHOOL MUSICIAN, selected as the association's official magazine. Anyone desiring information about the new organization should write to President Goble at Fort Wayne, Indiana.

Mississippi's Finest



Recently ranked as best drum major in the state, Goodwin McElroy, strutter before the Gulfport, Mississippi, high school band, has held his job for three years. When not twirling, Goodwin beats the bass drum in the concert band and has been a member of the All-State band for two years. In the absence of his director, he takes over and commands the respect of his colleagues by his capable leadership.

the auditorium with such mighty rhythms of "Progress March" that the audience was overwhelmed. Suddenly from the rear of the hall came the powerful beating of what sounded like an army of drums and down the aisles marched a dozen young drummers, pounding for all they were worth. They climbed upon the stage and added their music to the final strains of the selection which ended amid deafening applause.

And so the curtain was rung down upon one of the most interesting and successful concerts ever witnessed by the band-loving citizens of Joliet.

Flash—

Wilber, Nebr.—On May 7 the high school senior choir appeared under the direction of Miss Mary Dodson in a celebration of National Music Week.

College Springs, Ia.—Sidney Wilcox of Hamburg has been elected band and music instructor for the schools here.

Curtis, Nebr.—The grade school students presented a spring festival program of music on Sunday afternoon, May 6, under the direction of Mrs. Ardith Ellsworth.

Sidney, Ia.—At a recent meeting it was decided that the baton twirlers will wear short red satin skirts and white satin blouses and the drum major will appear in white satin skirt and blouse.

Bridgewater, S. D.—The high school band has been provided with a new four-wheel trailer for carrying the large instruments and other property of the band. The body is painted silver and divided into two compartments, the front for uniforms, the rear for bass horns, drums and music racks.

Johnson, Nebr.—Guy Fuller has been re-elected instrumental music instructor in the Johnson schools for the coming year.

Jamestown, Kans.—Richard Turner, music instructor here, will continue in this position for the coming year. He was offered a position in the Emerson, Nebraska public schools but declined.

Arthur, Nebr.—The orchestra presented an exceptional musical program on May 10 and 11. The proceeds were used to make the necessary repairs on the bass viol.

Tecumseh, Neb.—Professor C. A. Radmacher, instructor and leader of the high school band, announced a series of open air concerts to be held during the summer season.

Clarinda, Ia.—The high school marching band participated in the Peony festival at Hamburg on May 24, 25 and 26 and will also appear at the Register and Tribune convention at Des Moines on June 10.

Irene, S. D.—Arrangements have been completed by the town board with the co-operation of the school board to sponsor band concerts each Saturday evening during the summer months.

Adams, Nebr.—The musicians under the direction of John Parde are preparing a series of free band concerts to be held this summer.

Broken Bow, Nebr.—Charles Compton, director of music in the Broken Bow schools, has announced plans for an extensive instrumental music program here during the summer months. The program will include band training for all school children.

Schuyler, Nebr.—The music department of the Schuyler schools, directed by I. V. Anderson, presented a program at the high school auditorium on May 8. Entertainment was offered by band, glee clubs, ensembles and soloists.

Kalamazoo, Mich.—The Central high school band directed by Cleo G. Fox was one of four bands that drilled under lights at the Holland football field on May 24 to celebrate the Tulip Festival.

Sterling, Nebr.—In observance of Music Week, the high school band presented an outdoor concert on May 9.

Bonesteel, S. D.—Mr. Ernest E. O'Don-

Saled Trains All 'Round Band

Guthrie, Okla.—James G. Saled, director of the Guthrie, Oklahoma high school band, believes the marching and concert bands should be equal in ability, and he practices what he preaches with his own band.

Last year his band won Superior in marching and concert at the State meet, the Tri-State festival and the Shawnee Band festival.

Mr. Saled began his musical career playing clarinet in the Maud, Oklahoma high school band and later went to East Central State teachers college at Ada, Oklahoma where he played first chair in the band for three years and was student conductor for two years. Upon graduation he taught one year at Stroud, Oklahoma high school, then came to Guthrie in the fall of 1937.

Mr. Saled is an active member of the Rotary Club and the Junior Chamber of Commerce and takes a great deal of interest in civic affairs.

He directed his high school band in a free concert at the city auditorium on May 8. Through the courtesy of Mr. H. L. Tschudy, Educational films were shown following the concert.

Ansley, Nebr.—The grade school children under the direction of Miss Dorothy Kille presented the operetta "The Magic Beanstalk" on May 8 in the school auditorium.

Elkhart, Ind.—The final concert of the season by Elkhart high school band under the direction of David W. Hughes was presented on May 24.

Oshkosh, Nebr.—Mr. Daryl Sorem, music instructor, will continue in this capacity during the summer months presenting a series of outdoor band concerts in the city park. The band opened its season May 7 with a very successful concert.

Paul E. Harding Directs Brownsville Band

Brownsville, Pa.—On May 10 the Brownsville senior high school symphonic band of 60 pieces presented its fourth annual concert in the junior high school auditorium.

Feature of the evening was the performance of the band under the baton of Mr. Paul E. Harding, director of the famous Washington senior high school band, vice-president of the Pennsylvania School Music association (Southwestern District) and nominee for the presidency of the Pennsylvania School Music association.

Highlights of the program included a twirling act by Junior Peters, head drum major of the band, a difficult xylophone solo by Curtis Mills, two boys' quartet numbers, a tenor solo by Charles Burrell and twirling by the three majorettes, Angeline Rose, Betty Jane Graef and Marion Brown, as well as by the twenty-four piece girls' twirling corps.

Mr. Paul E. Carson is the director of instrumental music in Brownsville.

Haigh Resumes Concerts

Grand Junction, Colo.—Bertram N. Haigh, noted French hornist, is planning to resume his playing program next year. These programs are very popular for school assemblies. Mr. Haigh plays horn solos, gives valuable information about the use and history of the horn and demonstrates use of the right hand.

Also, he offers a concert program with a French horn quartet; and one with violin, horn and piano in which the major offering is the Trio Op. 81 of Brahms, which has seldom been performed in states west of the Mississippi.

Fla. Orch. Ass'n Elects Officers

Tampa, Fla.—At a recent meeting of the Florida High School Orchestra association, officers were elected for 1940-41. They are president, Amado Delgado of Hillsboro high school; vice president, Miss Sara Tyler, Brandon high school; secretary-treasurer, Harry Grant of Bradenton high school.

The Hillsborough high school orchestra and glee club placed in first division in the Florida state festival.

Numerous Twirlers Strut for Prize Mule Day Band



At last we have a picture of the Decatur, Alabama high school band which won the coveted \$150 prize at the Mule Day celebration held in Columbia, Tennessee. The 71 musicians directed by Kenneth Hennessy are led by Eugene Wright, drum major. Billy Waterhouse, exceptional 9 year old twirler struts right behind him and is followed by a group of girl twirlers whose baton tricks are really good.

Sidelines on the Regionals

Spokane, Washington—The citizens of this city where the Region 1 contest was held were amazed at the brilliant colored uniforms of the contestants and overwhelmed by the abbreviated garb of the drum majorettes.

St. Paul, Minnesota—Quite elated over her success in winning a First division rating at the Region 2 contest held here was Charlotte Visser, flutist of Canton, South Dakota. And just as happy were most of her home town citizens for Charlotte is the first musician in Canton high school to win First division in a Regional contest.

Battle Creek, Michigan—The Elkhart high school band caused a great deal of amusement at the Region 3 contest. They had brought along a special podium for their director, David Hughes, who, resplendent in white, featured both a harp and an assistant. Mr. Hughes brought down the house by striding the stage once, bowing like Sousa and mounting this unusual podium which looked like a child's bow-end bed with the slide rails kicked out and had a powder blue E embossed on the end which faced the pit.

Albany, N. Y.—Region 4 was honored by having as a guest, Mr. C. V. Buttelman, executive secretary of the National Music Educators association. Made available to the band directors whose organizations competed in this regional were facilities for making recordings of their groups.

Long Beach, California—After a gala concert which featured the soloists recommended for the Ann Ranell scholarship, the 3,236 participants in the Region 5 contest spent a thrilling two hours dancing to the music of outstanding swingsters. This ideal final touch put an end to California's Regional.

Waco, Tex.—The Region 6 contest featured the Bengal Guards, a unit of 120 girls from Orange, Texas, who made a big hit with the 8,500 contestants.

Shreveport, Louisiana—The city of Shreveport where the Region 7 competition was held boasts Barksdale Field, the world's largest army airport, home of the Third Attack Wing of the U. S. Air Corps. Over 200 modern and up-to-date planes are used daily in training activities and you may be sure the contestants in the Regional found time to look this spectacle over.

West Palm Beach, Florida—The official program of the Region 8 National competition festival was by far the most magnificent—with pictures and write-ups galore on every conceivable music department in Florida.

Kansas City, Missouri—Imagine the quandary in which the officials of the Region 9 festival found themselves when they had their machinery set up for 8,000 participants and 18,084 registered. However, Secretary-Treasurer Dean E. Douglass and Wilfred C. Schlager managed, by working day and night, to smooth things out to everyone's satisfaction.

Grand Junction, Colorado—This city made an ideal spot for the setting of the

Region 10 Competition. W. H. Terry and his assistants did a fine job of direction.

Berwyn, Ill.—The Morton high school saxophone sextet is quite elated over the fact that they rated a First division at the National Region 2 Competition Festival held at Battle Creek, Michigan, last month.

Vermillion, S. D.—At the St. Paul Regional, Birdice Cleland, flutist, won First division, Lonnie Richardson, French horn and Jean Sammelson, cello, Second division and Bill Barton, cornet, Jerry Miller, piano and Mary Ellen Stanley, violin were rated Third division.

Clay Center, Nebr.—Evelyn Stewart, junior in the Fairfield high school returned home from the National Music contest held in Kansas City, Missouri, with a First division rating for her piano rendition.

Franklin Band Turns to Swing to Aid P. T. A.

By Bob Pacquer

Seattle, Wash.—The Parent-Teachers association of Franklin high school of Seattle was about to abandon their traditional dance every two weeks, because of the increased charge of professional musicians, when their own high school band of sixty-five pieces stepped in and offered their services.

Of course this meant hours of tedious practice to prepare thirty or forty selections in two months and turn from "Bach" to "Basil" as the *Post-Intelligencer* of Seattle stated. But the first dance drew the largest crowd ever to attend a P.T.A. dance in Seattle; nearly 1000 people.

The band buys all the Glen Miller arrangements that are published and sounds as such. All 400,000 inhabitants of Seattle are watching this versatile group because they can think of no other time in their school history that a concert band has played for dances in such a danceable manner.

The success of the organization lies in the fact that every boy feels he is a large part of the group and each follows the directions of the officers which are elected at the beginning of each semester. The Franklin girls' glee club works with them as does the Band Mothers' club which is the only such group in the eleven high schools of Seattle.

The objective of the band is to show the customers the similarity of good modern music and classical pieces and the dissimilarity of "jamming" and the classics.

Centerville Wins Second at State

Centerville, Ohio—The Centerville high school band under the direction of Herman Carter won Second division rating at the State contest this year. Considering that the entire enrollment of the school is only 102, the band is of good size.

Four soloists and two ensembles entered the State contest and one soloist and two ensembles went to the National. They all managed to win high ratings.

The Centerville music department ended this year with a modern musical revue instead of the operetta which has always been presented before.

Welcome news to the band is that the school board has just approved \$500 worth of new instruments, so when school starts again in the fall, the musicians will be right up-to-date.

Seventh and Ninth Chords

(Continued from page 19)

chords I submit two short pieces of music in the key of C. No. 3. The first composition uses the chords of the second line of the key diagram in backward order, followed by those of the first line, also in reverse. A few extra chords are added to make a logical finish. The second illustration will make clear to you the term "second dominant", that is, dominant not of the tonic but of the other triads of the key.

Study the foregoing diagrams thoroughly and then make similar diagrams for each of the other keys up to seven sharps and seven flats. Take your time, check them well and then send them to me sometime during the summer months. I will give those student musicians who submit the best diagrams special mention in my first article of the next school year.

Now, a little information about ninth chords. These chords have a root, a third, a fifth, a seventh and a ninth. The usual dominant ninth chord is a chord like G B D F A, which is V9 in the key of C. The V9 chord in minor keys, however, has a ninth one half-tone lower than in major keys. Thus, V9 in C minor is G B D F A flat.

Other common ninth chords are the minor ninths, like D F A C E, which is II9 in the key of C, and A C E G B, which is VI9. Then there are the major ninth chords such as C E G B D and F A C E G, which respectively are I9 and IV9 in the key of C. III9 (E G B D F) and V119 (B D F A C) are very harsh chords without practical value. And the various ninth chords in minor keys are so involved in structure and use that a discussion of them must be deferred to a future article.

I am gratified that many readers of *THE SCHOOL MUSICIAN* found my series of harmony discussions and experiments interesting. I wish you all a very pleasant vacation and hope you'll stop in to say "hello" if you're in Chicago.

Grant Park Concert Features Marshall Orch.

Chicago, Ill.—The Grant Park open air concert season opened on the evening of June 1 with a concert by the Chicago Symphony and the Marshall high school orchestras. It was the first time that a high school orchestra had played in these summer concerts.

(Contest Results cont. from page 20)

Flute

Elizabeth Austin, Westport, Kansas City, Mo.; Frances Sartori, Central, Kansas City, Mo.; Marvella Werner, Clay Center, Nebr.; Maty Burt, Joplin, Mo.; Mable Pullman, Centerville, Ia.; Evelyn Wunner, Council Bluffs, Ia.; Walter Butin, Chanute, Kans.; Laura Golden, Chanute, Kan.; Judy Van Deventer, Wellington, Kans.; Ruth Way, Wahoo, Nebr.; Naomi Ross, Manning, Ia.; Mary Chamberlin, Mapleton, Ia.; June Calkins, Longmont, Colo.; Janice Glueck, Hannibal, Mo.; Barbara Hansen, Holstein, Ia.; Laura Wolf, Kirksville, Mo.; John Johannaber, North, Omaha, Nebr.; Marjorie Washburn, Jefferson, Ia.; Purdue Gould, Southwest, St. Louis, Mo.; Frank Lamar, Topeka, Kans.

Oboe

Bill Wodica, Murphysboro, Ill.; Jean Brady, Westport, Kansas City, Mo.; Ardeen Sproul, East, Wichita, Kans.; W. P. Huffman, Brookfield, Mo.; Jean Wolf, Atchison, Kans.; Herbert Grove, Davenport, Ia.

English Horn

Ardeen Sproul, East, Wichita, Kans.

Bassoon

Ted Schultz, Jefferson City, Mo.; Phyllis Weise, Davenport, Ia.; Natalie Stark, Centerville, Ia.; Billy Spence, Springfield, Mo.

Alto Saxophone

Marlin Felner, Davenport, Ia.; Causby Cole, Raytown, Mo.; Paul Grollman, Olathe, Kans.; Clarence Johnson, Merriam, Kans.; Billy Nelson, Harlan, Ia.; Leodis Williams, Southeast, Kansas City, Mo.; Marilyn Dewar, Central, Kansas City, Mo.; Harold Rice, Murphysboro, Ill.; Calvin Weiss, Westport, Kansas City, Mo.

Tenor Saxophone

Donald Mulkey, Platte City, Mo.; Eleanor Rydings, Jefferson, Ia.; Lewis Ingle, Chanute, Kans.

Baritone Saxophone

Ione Williams, Marceline, Mo.; George Kahler, Carlyle, Ill.; Clarence Henderson, Lawrence, Kans.

Bass Saxophone

Tillon Steele, Springfield, Mo.

Harp

Barbara Masfry, Southwest, Kansas City, Kans.; Joanne Johnson, Paseo, Kansas City, Mo.; Anabel Keeler, Lawrence, Kans.

Xylophone

Vera McNary, Central, Kansas City, Mo.; Jeannette Smith, Atchison, Kans.; Phoebe Harvey, Ankeny, Ia.; Georgia Bonto, Cherokee, Okla.; Noreen Christensen, Exira, Ia.; Martha Miller, Liberal, Kans.; Bill Tebo, Maryville, Mo.; Joyce McKague, Benton, St. Joseph, Mo.; Donald Johnson, Centennial, Pueblo, Colo.; Horace Talbee, Webb, Ia.; Barney Quick, Merrill, Nebr.

Drum Major

Bill King, St. John, Kans.; Jack Barnes, Hastings, Nebr.; Steven Markham, Smith Cotton, Sedalia, Mo.; Helen Tucker, Boonville, Mo.; Viola Setter, Ellsworth, Kans.; J. L. Cantwell, Marceline, Mo.; Harold Smith, Wyandotte, Kansas City, Kans.; Geraldine, Holler, Wyandotte, Kansas City, Kans.; Painter Davis, Paseo, Kansas City, Mo.; ReDella Erwin, North, Omaha, Nebr.; Jeanne Lowe, Chillicothe, Mo.; Billy Guest, University City, Mo.; Alda A. Crouch, Ellis, Kans.; Billy Sears, East Wichita, Kans.; Jeanne Moseman, Sacred Heart, Salina, Kans.; Raymond Engles, Centennial, Pueblo, Colo.; Bucky Steel, Scotts Bluff, Nebr.

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Brass Quartet

Burlington, Kans.; Onawa, Ia.

Brass Quintet

Highland, Ill.

Brass Sextet

Holstein, Ia.; Centerville, Ia.; Davenport, Ia.; North Platte, Nebr.

Trombone Quartet

Ellinwood, Kans.; Platte City, Mo.

Horn Duets

Jefferson City, Mo.

Drum Ensemble

Oskaloosa, Ia.; Hannibal, Mo.; Excelsior Springs, Mo.; Alliance, Nebr.

String Trio

Lindsborg, Kans.; Needesha, Kans.

(Turn to page 20)

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Question: I have been playing for one year on the clarinet and I have been having trouble with my staccato. It seems to be sluggish and I have to strike it very hard in order to get any results.
—A. R., Cleveland, Ohio.

Answer: Try striking the tip of the tongue against the tip of the reed. You should find the attack more spontaneous and much lighter. It is quite possible that you are using too stiff a reed. If you check the above and find that you still have trouble, the fault may lie in your mouthpiece.

Question: My tone is small. I would like to get a larger tone but I don't know what to do.—G. D., Hammond, Indiana.

Answer: I would suggest that you try taking a larger bite on your mouthpiece. You may have a little trouble at first, particularly with your control, however if you will stick to it for a few weeks I am sure you will have results. If this does not work out try a different mouthpiece. It may only be necessary to have your present mouthpiece refaced.

Question: I want your advice on taking up bass clarinet. Will it affect my B \flat clarinet playing?—H. L., Chicago, Ill.

Answer: It will not affect your playing if you take it easy in your practicing at first. Start with fifteen minutes a day the first few weeks and gradually increase the time periods. Use sustained notes and scales. Practice more in the lower register at first than the upper register.

Roy Knauss, Flute

Question: What is the correct method of producing a tone on the flute? Do you blow into the hole or across the hole?—C. R., Claremore, Oklahoma.

Answer: The question is rather difficult to answer in a precise manner. It is probably a combination of both. I usually tell a beginner to blow at the wall of the embouchure. The position of the lips is very important. There is no strict rule. The exact position is determined by the shape of the mouth, the thickness of the lips, etc. The edge of the hole should be even with the lower edge of the red part of the lower lip. The cheek muscles near the corners of the lips should pull slightly, making the lips a little straighter than the natural position. You will probably get the idea if you smile a little. Practice carefully and always try to get a tone that is clear and firm.

Question: How do I play a tremolo from D to F natural in the third octave?
—M. S., Wheeling, West Virginia.

Answer: Finger G with the thumb on the B flat key and shake with the second and third fingers of the left hand. In other words, the fingering is the same as a G to B flat tremolo in the second octave. You will find that harmonics usually sound a fifth above the notes fingered.

Dall Fields, Bassoon

Question: I have trouble with the C \sharp just above the bass clef staff. There isn't any difference between the C \sharp and the D. Would appreciate your telling me what I might do with this note?—F. L., Hibbing,

Minnesota.

Answer: Would suggest you see that the hole under the C \sharp key is not obstructed in any way and cleaned out. If necessary take the instrument to a repairman and have him make the hole larger.

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Question: I have been criticized for slowing down my roll when I play it open. I was taught in a crescendo roll to open up the strokes and when I do so it also slows up. A very fine drummer told me this was wrong. Will you help straighten me out on this?—B. W., Cleveland, Ohio.

Answer: The speed of the sound of the roll should always be the same. Set the speed of the sticks at the pianissimo start of the crescendo and keep the speed of the sticks right at that point. As the crescendo continues towards the forte point, the sticks raise higher but the speed remains constant. A great many drummers slow up the speed of the roll as they open it up and it doesn't sound well. It takes a lot of consistent practice to develop an even crescendo roll. At the point where you begin to slow down the speed of the sticks is the place to stop and start over. Also reverse the procedure for good stick control starting "ff" with a decrescendo to "pp". This latter exercise will help a lot to remedy this tendency.

Question: How can fast rhythms be played on a tambourine. The tambourine I have is heavy and I can't work the other hand against it fast enough unless I play it too loud. I hear it done on the radio but I can't figure out how it's done.—P. R., Decatur, Ill.

Answer: The best tambourine for this use is one like you probably have, and that is a large one with a double row of jingles. Yes, it becomes practically impossible to play fast, light rhythms with the hand so that the rhythmic figures are crisp and clean. Use a heavy felt pad or a cushion. Place the tambourine on this with the head side down, leaving the rim up, then play on the rim with the hands and you'll be able to play any fast, light rhythm with ease.

Be sure to make the rhythmic figures clean and precise as a draggy, jangly tambourine sounds especially bad in the ensemble.

Question: I went to a symphony orchestra concert and the drummer had a very small xylophone. Why don't they use a larger one? I've only heard two symphony orchestras but they both had small xylophones, in one they had one set on a table. I always thought they would use a big one.—T. M., Springfield, Ill.

Answer: The xylophone is used in a symphony orchestra almost exclusively for programmatic effects, thus a large xylophone or marimba is very seldom called for. A smaller instrument in a 3 octave size is usually sufficient and very often a 2½ octave size instrument will serve.

As to the one you saw set on a table—it is really best for most effects called for from a programmatic standpoint to have a xylophone without resonators. For example in Danse Macabre the xylophone imitates or suggests the rattling of skeleton bones, thus an "icy," "dry" tone is required for the true effect. Resonators on the instrument therefore make the

tone actually too good for the true effect as an instrument with resonators gives too mellow a tone. The xylophone's place in the symphony orchestra is comparable to that of the piccolo being used but sparingly and usually for descriptive or humorous effect.

Question: On a contest sheet the judge said my sticks did not match my drum. What did he mean?—A. C., Toledo, Ohio.

Answer: He meant the sticks were too heavy or too light for the size of the drum. If you used a field drum, he probably meant the sticks were too light. This is an important part of good drum tone and one I notice a lot of drummers overlook. Never use a light "tooth pick" stick on a field drum (we call those kind sissy sticks!) and conversely don't use a couple of Indian Clubs on an orchestra size drum. For a 12x15" or 12x16" drum use a stick with some weight to it like 1S or 2S models. If that type does not fit your hand go down to a 2B but under no circumstances use lighter than 2B on a large drum and 1S or 2S are far better. A light stick on a big drum is like using a violin bow on a cello.

For a 6½x14" or 6½x15" drum the 2B sticks are fine. Don't let any one fool you that the long, "slim" snare drum sticks are better and that you can play softer with that kind.

The ideal type of drum stick must have weight in the shoulder and taper quickly to the berry end. This weight helps the rebound or bounce which is such an important part of drumming. Choose sticks like the 2S for parade drum or the 2B for concert work and you won't be wrong!

Well, it's time again for vacation. Some of you will go to band camps or perhaps summer schools. Others will play in dance bands while some probably will just take it easy! (Lucky ones!) Don't forget to practice during the summer months. Remember that drumming requires constant practice to keep the muscular co-ordination intact so while you are on that trip or have some spare time keep a practice pad and sticks handy and keep in good shape. An hour a day of conscientious practice will do the trick. And remember I said practice, not fooling around trying to play "Killer-diller" stuff. If, after your practice session you want to play with Tommy Dorsey (via radio or phonograph) and "knock yourself out" that's swell—but do your practicing first.

Here's hoping you all have a swell vacation.

Jane: Jack was the goal of my ambitions, but—

Betty: What happened, dear?

Jane: Father kicked the goal.

Jack: I can make an uglier face than you can.

Jock: Well, just look at the start you've got.

They kissed beneath the mistletoe
They kissed beneath the rose,
But where they're kissing now days
Is right beneath the nose.—A student.

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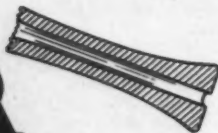
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(Contest Results cont. from page 27)

String Quartet

Falls City, Nebr.; Keokuk, Ia.; Winfield, Kans.; Fort Scott, Kans.; Boulder, Colo.; Ottawa, Kans.; Pratt, Kans.

String Sextet

Davenport, Ia.

Clarinet Quartet

Lawrence, Kans.; Greenville, Ill.; Hannibal, Mo.; Schleswig, Ia.; Webster Groves, Mo.

Mixed Clarinet Quartet

University City, Mo.; Davenport, Ia.; Hannibal, Mo.; Greenville, Ill.

Woodwind Trio

Winfield, Kans.; Oskaloosa, Ia.; Jamestown, Kans.; Jefferson City, Mo.; Jefferson, Ia.; Davenport, Ia.; Centerville, Ia.

Flute Quartet

Pawnee City, Nebr.

Woodwind Quintet

Collinsville, Ill.

Double Reed Quartet

Greenville, Ill.

Saxophone Quartet

Davenport, Ia.; Oskaloosa, Ia.

Saxophone Sextet

Jefferson, Ia.; Clay Center, Kans.

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Hyrum, Utah

Official Results as Reported by

William H. Gould

Grand Junction, Colorado

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Grand Junction, Colo.; Pocatello, Idaho; Carbon County, Price, Utah.

Class B

Palisade, Colo.; Malad City, Ida.; Park City, Utah.

Class C

Paonia, Colo.; Rifle, Colo.

1st DIV. MARCHING BANDS, Class A

Pocatello, Ida.; Carbon County, Price, Utah; Delta, Colo.; Grand Junction, Colo.; Idaho Falls, Ida.

Class B

Cortez, Colo.; Malad City, Ida.; Preston, Ida.

Class C

Rifle, Colo.; Teton, Driggs, Ida.; Clifton, Colo.; Lava Hot Springs, Ida.

1st DIV. ORCHESTRAS, Class A

Idaho Falls, Ida.; Grand Junction, Colo. (Special Mention).

Class B

Delta, Colo.; Preston, Ida.

Class C

Paonia, Colo.

1st DIV. SOLOS, Violin

Dale Magleby, Idaho Falls, Ida.; Freida Gay Clymer, Grand Junction, Colo.; Lura Allman, Fort Collins, Colo.; Elaine Crowley, Casper, Wyo.

Viola

Sheila Wheat, Casper, Wyo.

Cello

Jean Perkins, Richmond, Utah; Maurice Ritchey, Idaho Falls, Ida.; Ileen MacIntosh, Rifle, Colo.; Mary Dean Moulten, Rifle, Colo.

String Bass

Charles Hutchinson, Magna, Utah.

Flute

Betty Wilson, Idaho Falls, Ida.; Shirley Francis, Morgan, Utah; Iris Wald, Pocatello, Ida.; Mary Alice Swanson, Pocatello, Ida.; Deanne Striland, Downey, Ida.; Lois Jane Southward, Rifle, Colo.; Allen Porter, Grand Junction, Colo.; Mary Lou Henderson, Montrose, Colo.; Raymond Weeter, Helper, Utah; Tom Hall, Lava Hot Springs, Ida.

Clarinet

Richard Barrett, Pocatello, Ida.; Benton Jalliffe, Cheyenne, Wyo.; Phyllis Overlake, Price, Utah; Frank Magliacco, Price, Utah; Virgil Hall, Lava Hot Springs, Ida.; Ruth Carnahan, Grand Junction, Colo.; Augusta Toles, Idaho Falls, Ida.; Alice Mae McNeer, Montrose, Colo.; Bob White, Grand Junction, Colo.; Chester Jones, Magna, Utah; Lloyd Charles, Grand Junction, Colo.; Don Williams, Price, Utah; Dick Clark, Pocatello, Ida.

Oboe

Harlan Greaves, Jr., Preston, Ida.

(Turn to page 38)

Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

Question: Do you consider lip slurs a large part of your routine work?—*Mervyn Bilhorn, Chicago, Ill.*

Answer: Yea. In my opinion there is no exercise better designed to develop the flexibility of the lips than lip slurs. I always open a pupil's lesson with a few minutes of lip slurs. It is not necessary, however, that the slurs be complicated or over difficult intervals. I find that the easiest interval for this work is the simple third. After one has become quite capable in slurring the thirds, a more intricate or difficult interval may be introduced with a view to the relief of the monotony of the simples.

Question: I have my heart set on going to a music camp this Summer, but I do not know where one is near here. Can you help me?—*Paul Hartline, Slatedale, Pa.*

Answer: I believe the camp nearest to you will be that conducted by Ernest Williams in New York State.

If you will write to The Ernest Williams' School of Music, Brooklyn, N. Y., they will gladly furnish you with particulars.

Question: Fourteen months ago our children took up the study of the cornet and trombone. Since we were not certain their ambitions were but passing fancies we were reluctant to invest a large sum in the purchase of an instrument. Their instructors advised us to buy—(second line instruments designed primarily for high school use). The boys have shown considerable progress and we believe they will make something of their music.

Now, however, we are advised that the boys have progressed beyond the capacity of the original instruments, and that to prevent a retarding of their progress more expensive or standard first line instruments should be provided.—*"Four parents."*

The above is a composite of the letters I received from four parents during the last year. I was a little hesitant about replying to them in this column for fear I might create a doubtful impression regarding the instruments made expressly for young students who are yet to prove themselves other than unknown quantities.

I am in thorough agreement with the advice given by the instructors mentioned in these cases. Being a parent myself I can understand without the least prompting the reluctance on the part of a father to invest a comparatively large sum in a high class instrument only to find in a few months time that both the novelty and the investment are dead.

To prevent a large loss, but at the same time to provide enough quality to bridge the uncertain formative period, the instrument manufacturers make what is known as a "second line" instrument. It should be quite obvious that the manufacturer cannot put the same quality of material in his second line instrument that he builds into his first line product. The difference in price, too, is enough to advise one that a wide difference in quality exists.

The manufacturer makes no attempt to guarantee his second line instrument beyond a short period, yet one manufacturer does guarantee his first line instrument against defects in material or workmanship for a period of fifty years.

The lighter, or cheaper instruments, are made to fill no more than a preliminary need, and it is quite true that in a year's time if a pupil progresses more than the average expectation, he will deserve an instrument whose quality is far ahead of his ability.

Personally, I prefer the parents of my pupils to purchase a used first quality instrument rather than a new second line instrument. Such an instrument, if purchased from the manufacturer,—and the factories always have them on hand—will serve over a period of at least five years and will not only aid the pupil in his progress, but financially, will have a better turn in value on a new instrument than the second line instrument after the latter has been used a year or more.

Time and tide have not waited, and it seems only yesterday that I said "hello" in September. Now in June I'm saying "au revoir" again until September. Yes, I expect to mingle with you again this next school year. I suggested to our genial Editor, Bob Shepherd, that it was time for my demise, but his reply was negative; and so I'll be writing again from this address.

I have enjoyed my work so much and have had such unstinting support in my Regiment that I extended my tour of duty here until May 20, 1941.

Don't forget that I shall be glad to hear from any young musician who is leaving school and wants to take a tour of service in Panama.

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The A. B. A. Forum

Apologies! Your columnist slipped up badly last issue but not by intent. His monthly chatter was forwarded just about a week after the Editor had been treated for nervous prostration due to the disappointment caused by the fact that the principal feature of his nation-wide publication had inexplicably failed to materialize. Sorry, Bob. That "dead-line" got me licked.

Perhaps it will persuade some of you A. B. A. guys to give me a little more information of your activities, for, despite the urgent appeal for news broadcast by Glenn Bainum in the April bulletin, he was the only one to do anything about it, forwarding me a copy of the program of a concert given by him on May 5th. A fine program, too! Splendidly built, and containing no less than five new numbers, including two rhapsodies, two suites, and a concerto for tympani. Believe it or not, Chicago still goes for THE CHOCOLATE SOLDIER!

I had the pleasure of meeting up with him, Harold Bachman, Carleton Stewart and others of the gang at the Region Two Music Festival last week, and it puzzles me how some of these young fellows can keep so feverishly on the go during this busy season, and still retain their youthful appearance.

The meeting of the Inter-American Music Relations Committee was held in New York on the 29th April, which was the day on which the invitation for us to send a representative was received by me, two hours before the scheduled time of meeting. I wired to our Honorary Life President in the hope that he might be able to make it, but received a letter from him some days later telling me that he was out of town on that date, and had but just returned.

The thanks of the American Bandmasters' Association are due to the Editors of this paper and The International Musician for the excellent write-ups of the Hagerstown convention. All the same, such publicity brought me a lot of grief, for communications were received from so many desirous of partaking of our innocent pleasures that I now sport a callous on each of my forefingers as big—almost—as a toy balloon, they being the only digits I am capable of using on a typewriter.

That's about all for this month, except that my address during June and July will be The Southern Music Camp, New Braunfels, Texas, where, I hope, you will all make the Postmaster earn his salary.

Richard B. Hayward, President.

Present Concert for Uniform Fund

Chicago, Ill.—Under the direction of Louis Newmark, new music director at Riverside-Brookfield high school, the band and orchestra presented their annual spring concert in the high school auditorium on May 10. The proceeds went toward the purchase of new uniforms for the band.

Avoca, Ia.—The Coe college military band of Cedar Rapids plays at the New York World's fair June 6 to 9.

Let Me Answer Your Flute Questions

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

It has been said by many of authority that "Human nature is very much the same, the world over." Many of our readers may wonder just what this quotation has to do with this column. The answer is that from about the middle of April on until after contest time, we have been literally swamped with questions



In her second experience at Regional contests, Dorothy Rieman of Elmhurst, Illinois, star pupil of Rex Elton Fair, won First division at the Region 3 competition held at Battle Creek.

pertaining to contest numbers. Such questions as: How should I finger this and that trill? Should it be a whole-step or a half-step trill? Do you think that measure number forty-one should be tongued as written or would it be all right to slur it? What cuts would you suggest for the Mozart Concerto in D? Would you suggest playing only one movement or small parts of all three movements? On and on they came. Realizing that most of these questions had to do with contest numbers, and being anxious to lend all the help I could to our readers, they were answered in personal letters. This, I did not mind until my secretary threatened to go on a strike, so I would like to suggest that all readers who are anticipating contest participation for next year, please choose your numbers early and ask your questions months before time to play them. This will help me to help you, and it might be mentioned too, that you will profit much more by the answers, should you have several weeks time in which to carry out the new ideas.

Question: Recently I was given a D flat wood piccolo which responds very nicely to all tones except the G sharp above the staff. This tone I cannot get, no matter how hard I try. Can you suggest some other than the regular fingering that might make it possible to produce this tone?—*M. J., Lexington, Kentucky.*

Answer: Try fingering the G sharp with 234 left and 234 right. If that does not

respond try 234 left and only 23 right. Also you might do well to inspect the opening of the G sharp key. It should open about one-third the diameter of the G sharp tone hole.

Question: On May 12th, I heard a number called "Via Crucis" over the radio. This was played on a flute without accompaniment and the announcer said that it was composed by you. Has this number been published and if so, where can I get it?

Answer: "Via Crucis" has just been sent to the publisher and will soon be available at most all music stores.

Question: For many years I have been a student of the flute, and for this reason I buy a SCHOOL MUSICIAN at our local music dealer each month so that I may read your column. While in New York at the World's Fair last year I heard a lady (I can't think of her name) play on a program and she said that Beethoven had written extensively for the flute. For years I've bought all the music I could find for the flute, and Beethoven is no where to be found. Have I missed something?—*D. S., York, Nebraska.*

Answer: Only recently a Sonate by Beethoven for flute, has been discovered. Also numbered among his compositions in which the flute is featured is a Serenade for flute, violin and piano, a trio in G for flute, bassoon and piano, and a minuet for two flutes and strings.



Mary Louise Nigro of Aurora, Illinois, has won First division in the Region 3 contest for three consecutive years. Rex Elton Fair is her instructor.

Question: For thirty years I've been on the road as a salesman. The other day I happened to be in Bloomington, Illinois and I heard that music students of the grade schools were in contest there. I went out to the high school building and asked if there were any flute players on

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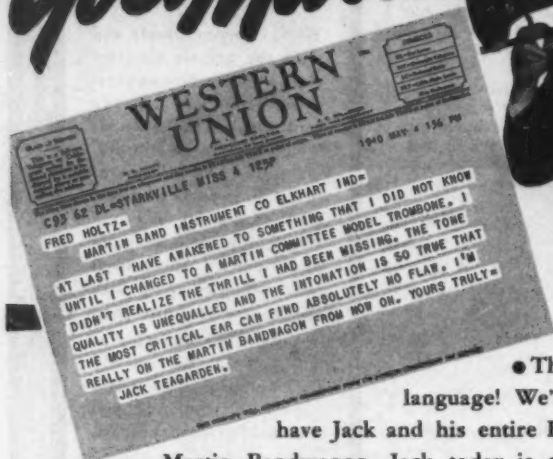
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any of the programs. Upon hearing that there were many, I made my way to the room where flute players were congregated and such flute playing I never heard before. After one of the players, a young girl about twelve years old, came off the stage, I asked her some questions and she very graciously gave me a SCHOOL MUSICIAN and pointed out your column. Well, Mr. Fair, I was simply floored by the beautiful playing that I heard at Bloomington. For thirty years I have been playing the flute as a hobby, and I thought that I played very well. After hearing those mere tots play, I'd be ashamed to ever play my flute where anyone could hear it. Just how is it possible for little folks that are just beyond the baby stage to play so well? I have a Boehm System flute, I'm a fellow of average intelligence, I've played a little bit nearly every day of my life, and all of that, but honestly, I couldn't have turned the music for some of those wee tots that I heard the other day. If you have the time, I wish that you would write me and tell me just what has happened that has made it possible for little folks to so relegate us of years of experience.—
H. H., Lincoln, Nebraska.

Answer: My dear Mr. Harding: Even though your letter is personal, it is of such honest interest that I cannot help publishing it. Although I have been teaching the flute for twenty-five years, I too, am simply "flabbergasted" by the accomplishments of our young people of this day. Things that we must take into consideration are these. In our days of grade and high school, the only music training we had, if any, was that of singing together under the leadership of some "professor so-and-so" as he was known. Today, nearly every school has, as a supervisor of music, a talented musician who has received a degree in music from some great university. These fellows are giving their very life's blood to the training of our young people in music. Not only that, but most of them have surrounded themselves with the finest of specialists on the various instruments. Most of our young people of today have the finest of training in all kinds of ensemble playing under our music supervisors, and on top of that, they have private lessons, one or two every week, under the guidance of private instructors. These private instructors are chosen by the music supervisors, not as friends or associates, but strictly upon their merits as soloists or artists in their respective fields. Not only are they requested, but it is demanded of them (the students) that they practice from thirty minutes to an hour every day, on their chosen instrument. In most cases these demands are respected by the parents and a record is kept of each child's individual practice. If you will contrast this with the circumstances under which we studied music while attending grade and high school, then maybe it will be easy for you to understand why so much has been accomplished. It might be of interest to our readers to know that this columnist's father and mother were both highly accomplished musicians and that they insisted that such a program of study and practice be adhered to, even though it was almost unknown at that time. Woe "was" me.

Thank you Mr. Shepherd, for publishing the letter from Miss Le Fevre. Now that I have bought a hat two sizes larger than I ordinarily wear, I feel that the danger of becoming "high hat" and uncontrollable has been avoided.

School Music in Review

John P. Hamilton

Orchestra

"Golden Days" Overture by Victor Herbert. The selection opens, full orchestra, with a very pleasing dotted eighth, sixteenth and triplet melody. This short section is repeated, then developed by a continuation of the dotted-eighth figure in the accompaniment and a very pretty trombone counter theme. Avoid accents on grace notes in trombone part,—shouldn't have effect of a smear. After a return to the opening section, the time changes to a moderate allegro, three-four. Pizzicato violins and harp accompany, and then are accompanied by, the entire woodwind choir. Very easy horn, oboe and clarinet solo passages lead to the typical Victor Herbert Valse Lente at No. 5. The meter returns to two-two (No. 7) for development of thematic material leading to a very light staccato violin lead, accompanied by woods, horns and muted brass. This melody is something like the popular doll dances. The basic thematic ideas of No. 1, 2 and 3 are interpolated in a brassy arrangement of materials. A short introduction (No. 11) is followed by a repetition of the Valse Lente theme in a new key. The ending is traditional molto allegro. Requires a good high school group. Published by G. Schirmer, N. Y. Miscellany Orchestra, No. 163.

Choral

"Behold, Praise Ye The Lord," (from Psalms 134, 135 and 145) an anthem for four-part mixed chorus, organ accompaniment, by R. H. Frutting. An effective program number. The first section of the three-part song form is a spirited allegro; the second section a slow lento introduced by a smooth andante employing an alto solo; the third section is a return to the first with an inspiring climax for an "Alleluia Amen" ending. Published by G. Schirmer, Inc., N. Y. Price, 15 cents.

Fox has eleven a cappella chorales in their Part Songs collection for four-part mixed voices. All are beautifully done and afford the very best material for developing intonation, accuracy, precision, attention and a love for a cappella singing. Among the best for beginning groups are: "Let Us All With Gladness Sing" by G. Wennerberg and U. Langhans; "Gleam Over Strand and Sea" by I. Wideen and Rev. V. E. Beck; and, "Built on the Rock" by L. V. Lindeman and N. F. S. Grundtvig. Arrangements are by Matthew Lundquist. Published by Sam Fox, Inc., N. Y. Price, 15 cents.

"Come Away, Sweet Love, and Play

Thee." Ballet Madrigal for three-part treble by C. E. Miller. An excellent program piece and quite different. Affords good training in time analysis. However, it is not difficult. Published by J. Curwen and Sons, Ltd. U. S. A. agents, G. Schirmer. Price, 10 cents.

Band

"Overture Hongroise" (based on Hungarian motifs and a Sarasate theme) by Joseph Skornicka. "Several Hungarian motifs are used to create the proper atmosphere. The first motif appears in the brass, accompanied by woodwinds. The second, at number 2, is worked out contrapuntally by all sections . . . a clarinet cadenza leads to the first theme, a syncopated allegro. . . The second theme is introduced as a cornet solo, accompanied by brasses,—the theme is repeated with flute and clarinet solos." In the recapitulation, the first theme returns in a major key. The second theme also returns with increased movement in the basses. The overture is concluded with a grandioso codetta in concerted rhythm. A fine selection to capture the imagination of young performers and to emphasize the varied possibilities of interpretation. Requires a good high school band. Published by Boosey, Hawkes, Belwin, N. Y. Full band, \$6.00. Score available.

"Irving Berlin Medley of World War Songs" by Irving Berlin. Arranged by W. G. Leidzen. A sparkling arrangement of "Oh! How I Hate To Get Up In The Morning," "They Were All Out of Step But Jim," and "For Your Country and My Country." An interesting interlude that sounds like "How Dry I Am" and "Doodle Doo Doo" is injected just before the repeat of the first melody in the finale. Published by A.B.C. Music Corporation, N. Y. Price, Standard Band, 75 cents.

Graham T. Overgard has three original marches particularly well adapted for R.O.T.C. bands and exciting occasions. 1. "The Air Corps." 2. "The Snow Carnival." 3. "Gridiron Heroes." Published by G. Schirmer, Inc., N. Y. Price, full band, 75 cents.

Miscellaneous

"A Tune A Day" by C. Paul Herfurth. A well planned method of violin, viola and cello instruction, especially well suited to the needs of class string ensembles. Published by The Boston Music Co., Mass. Price, each book, 60 cents, piano acc., 60 cents. Teachers manual, \$1.00. Published in elementary and intermediate grades.

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(Contest Results cont. from page 30)

Bassoon

Betty Jean McCormick, Hotchkiss, Colo.; Marie Teeslink, Grand Junction, Colo.; Albert Lindsay, Grand Junction, Colo.

Cornet

Ralph McDonald, Heber, Utah; Mildred Bray, Morgan, Utah; Tom Kump, Pocatello, Ida.; Wallace Gudgell, Salt Lake City, Utah; Sanford Huff, Salt Lake City, Utah; Keith Douglas, Idaho Falls, Ida.; LeRoy Hanson, Driggs, Ida.; Mable Covert, Monte Vista, Colo.; Duke Memmot, Magna, Utah; Leigh Curfman, Rifle, Colo.; Thomas Steele, Price, Utah; Junior Williams, Price, Utah; Junior Self, Price, Utah; Bill Hubert, Montrose, Colo.; Wymon Walker, Worland, Wyo.; Gene Markley, Fort Collins, Colo.; Mildred Schaeffer, Casper, Wyo.; Harold Lee Hillier, Montrose, Colo.; Jack Turner, Salida, Colo.

Trombone

Romajeon Turner, Morgan, Utah; Marion Richards, Morgan, Utah; Bob Evans, Paonia, Colo.; Ewalt Anderson, Montrose, Colo.; Robert Barris, Grand Junction, Colo.; Clarence Brown, Fort Collins, Colo.; Lloyd Bruton, Delta, Colo.; Don Buch, Salt Lake City, Utah; Dean Glandon, Fruita, Colo.

French Horn

Doris Murdock, Heber, Utah; James Kenney, Collbran, Colo.; Shirley Phillips, Grand Junction, Colo.

Sousaphone

Leo Christenson, Driggs, Ida.; Joe Kilppie, Ft. Collins, Colo.; Forest Carhart, Grand Junction, Colo.

Baritone Horn

Lee Kelly, Shoshone, Ida.; Floyd Crider, Fruita, Colo.; Bill Scharton, Sugar City, Colo.

Alto Saxophone

Charles Crothers, Shoshone, Ida.; Barbara Cronkite, American Falls, Ida.; Dale Homer, Idaho Falls, Ida.; Fred Gardner, Helper, Utah; Tom Miglioccolo, Helper, Utah; Bill Ellett, McCammon, Ida.; Helen Killpack, Idaho Falls, Ida.; Richard Adams, Cheyenne, Wyo.; Dean Larson, Montpelier, Ida.; Jane Gerard, Durango, Colo.; Barbara Light, Grand Junction, Colo.; Donald Giacoletta, Price, Utah; Jeane Marie Jorgenson, Grand Junction, Colo.

Tenor Saxophone

George Gilchrist, Kemmerer, Wyo.; Don Hess, Magna, Utah; Joe Jensen, Magna, Utah; Wilford Bergreen, Montpelier, Ida.; Gwendolyn Gordon, Driggs, Ida.

Bass Saxophone

Lloyd Reed, Cheyenne, Wyo.

Snare Drum

Bill Minihan, Casper, Wyo.

Xylophone

Margaret Off, Del Norte, Colo.

Twirlers

Don Craig, Grand Junction, Colo.; Shirley Sympton, Salida, Colo.; Betty Sympton, Salida, Colo.; Manda Lou Satterfield, Delta, Colo.; Tom Silvey, Phoenix, Ariz.

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Woodwind Quintet

Grand Junction, Colo.; Vintah, Vernal, Utah.

Brass Trio

McCammon, Ida.; Pocatello, Ida.; Montrose, Colo.

Brass Quartet

Paonia, Colo.

Brass Quintet

Grand Junction, Colo.

Brass Sextet

Palsade, Colo.; Montrose, Colo.

Saxophone Quartet

Montpelier, Idaho (Special Mention); Cypress, Magna, Utah; Kemmerer, Wyo.

Saxophone Quintet

Wasatch, Heber, Utah.

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Summer! —The Catskill Mountains, the scene of Washington Irving's delightful "Rip Van Winkle," where the thunder of the "little men" at their favorite pastime of bowling were formerly the only sounds to be heard echoing from peak to peak, now reverberate to the inspiring music of the Ernest Williams Music Camp. Here, from all parts of the United States and Canada, come students, supervisors, teachers, bandmasters, and professional musicians to continue their studies under the guidance of a faculty of such outstanding musicians as Erik W. G. Leidsen, Carl H. Tollefsen, Georges Barrere, and many others of equal renown. This magnificent music camp is under the personal direction of Dr. Ernest S. Williams—cornetist, conductor, composer, and teacher.



Dr. Williams

Through the medium of his chosen instrument, Ernest S. Williams has won his place in our roster of great cornetists. Born in Wayne County, Indiana, Ernest Williams' boyhood ambition was to be a bandsman. This ambition was soon realized, for at the age of sixteen at the outbreak of the Spanish American war (1898), young Williams joined the 158th regiment of the Indiana Volunteer Infantry and became cornet soloist of the band. So distinguished was his work, that he was soon promoted to bandmaster and transferred to the 161st Indiana regiment which served four months in Cuba. At the conclusion of his military service, Ernest Williams went to Boston to continue his studies with Henry C. Browne and Gustave Strube. Mr. Browne, who was acknowledged to be one of the finest cornet teachers in America, taught Ernest Williams for a few months and then frankly told his young student that he had mastered all the intricacies of his instrument; experience was now to be his teacher.

Mr. Williams joined the reorganized Gilmore Band, scoring a phenomenal success as cornet soloist. This was the first of a long series of successes with the outstanding bands of the time, including membership in the Sousa Band for two transcontinental tours. During the season of 1911-1912, Mr. Williams was conductor and soloist with his own band at Lakeside Park, Denver, Colorado.

In 1913 and 1914, Mr. Williams made a 'round-the-world tour as a cornet soloist. The receptions accorded him in Australia, India, Egypt and the various countries of Europe, made the tour a veritable triumphant procession. Upon returning to the United States, Mr. Williams performed as first trumpeter and soloist under Nahan Franko, Victor Herbert, and

other celebrities, and finally went to the Philadelphia Orchestra, where he remained for six years as solo trumpeter under Stokowski, Richard Strauss, Georges Enesco, Vincent D'Indy and Ossip Gabrilowitsch.

For a period of five years, beginning in 1918, Mr. Williams was solo cornetist under Dr. Edwin Franko Goldman in the famous Goldman Band Concerts.

One of Mr. Williams' outstanding personal attributes was his ability to impart his knowledge to others. He was acknowledged to be an outstanding teacher. Among his earlier pupils could be listed such distinguished soloists as the late Walter M. Smith, Harold Rehrig, of the Philadelphia Orchestra, and Capt. Thomas Darcy, now conductor of the U. S. Army Band.

It was long an ambition of Mr. Williams to establish in this country a school that should be to America what the famous Kneller Hall is to Great Britain; a school that should give a comprehensive training to instrumentalists, embracing the entire field of ensemble work, both theoretical and practical. In 1922, the Ernest Williams School of Music was founded. It is an all year-round institution, holding its winter sessions in Brooklyn, New York, and its summer sessions in its camp in the Catskills. That this ambition of creating a great training school for musicians has been realized to its fullest extent is evidenced by the fact that students from Dr. Williams' school are creating music history. Eight members of the Goldman Band are Williams' men, including Leonard Smith and Frank Elsass. Many great musical organizations, symphonic and swing, boast Williams' trained musicians.

Dr. Williams' contribution to cornet literature in addition to many splendid solos includes two "methods" which are indispensable to the student, soloist, and teacher. His "Modern Method for Trumpet or Cornet" is undoubtedly one of the most musicianly developed courses of study in existence. Logically written, this method enables the student to develop his ability on the cornet or trumpet in a natural fashion. The rudiments of the art are imparted in such a fashion that all possibilities of embouchure strain are eliminated. Every phase of cornet playing, from the most elementary to the most difficult is adequately dealt with. Dr. Williams' "Transposition Method" can be considered a splendid augmentation of the previously discussed "Modern Method." It is an invaluable aid for the thorough understanding and mastery of the art of transposition. It should be used by every serious student of the cornet and trumpet.

Question: How can I get my students to play their cornet with feeling? They all seem to produce a "dead" tone.—D. R., St. Joseph, Mo.

Answer: This question in itself is a bit ambiguous. Our correspondent does not go into great detail. However, I am answering it at this time because of many similar requests. In The SCHOOL MU-

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Read the Want Ads.
Page 42.

SICIAN of December, 1938, I dealt most fully with the production of a good vibrato and in the October, 1939, issue, I discussed the proper interpretation of songs relative to tone, phrasing, and style. It is very easy for a competent teacher to illustrate the lack of vitality in the so-called "dead-tone." Remember, the performer must sing through the medium of his instrument! Through proper diaphragmatic support in conjunction with the judicious use of the vibrato plus strict adherence to dynamics, I am sure that there will be a most noticeable improvement in the quality of tone.

In this, the last issue before the summer period, I want to wish all my readers a most happy and enjoyable vacation.

One Man's Hobby

(Continued from page 9)

recommend their taking in this event.

Early this spring I had the privilege of viewing a full dress performance of the Bengal Guards, all brilliantly uniformed, equipped with the world's finest musical instruments, perfectly trained in playing and marching. Their performance is a tribute to the sponsor, the directors and the students themselves. The hours devoted to practice and drill and the care given in the selection of musical equipment and uniforms is justified by the perfection of their performance.

Naturally, after watching this group perform and hearing the organization's interesting story, I wanted to meet their sponsor. He is a man of average size, with a cheerful smile and a willingness to talk about his "boys and girls", as he describes them. There is no doubt about Lutch Stark's enthusiasm, for he is wrapped up in the activities of this group of kids. He was willing, in fact, eager, to talk about them until I ventured to inquire the cost of this work. To this question Mr. Stark had but one reply, "Every man is entitled to a hobby in accordance with his means. Some men indulge in private yachts or other fancies. For myself and my wife, who is now passed on, we love young people; our interest in them has made life interesting and kept us young, at least in spirit. Our hobby is helping them build good, clean minds and sound bodies, teaching them to love the beautiful things the Lord has placed here for us all to enjoy. If I can accomplish even a small part of this aim, how can any man count the cost? My reward is ample."

Then I could not help but feel that here, at least, one man had found "the fountain of eternal youth", and right in his own back yard.

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Ideas for Band Parents' Clubs

Entertainment and Money Making Suggestions. Have You Any?

By Morris Leonard

This plan is especially adaptable to band mothers' organizations, and wide-awake band directors in need of quick and easily acquired money for those much deserved purposes arising in the life and functions of public school bands. It deals with motion picture events of your community.

Such an idea may have been successfully concluded in the past by other organizations, but it is doubtful whether many, if any, have been built around the school life of the entire school system—and especially sponsored by a school group. With the advent of modern amateur motion picture photography, the time is now ripe, and will be for some time, to reap a nice financial reward from your local utilization of the amateur cameras as a commercial adventure.



Mr. Leonard

Self-Advertising Feature

The self-advertising feature is based on the proven theory that every one likes to see himself in the movies. Pictures taken around school life create more interest quickly. An important part of the plan is to have a certain day set ahead for the showing of the film. Then too, it is best to have small circulars duplicated by any method, to be handed out to all persons having pictures taken of them. One slip will be sufficient to give information as to date, time, etc. Then to be sure that these slips are not thrown away, indicate them as being good for reserved seats with paid admission, or some such plan to be worked out. Or the slips may admit the bearer for reduced price. Anything to make the bearer hold on to these slips, if feasible. Also, regardless whose picture is taken, include as many people as possible in each picture. In that way more people are included on the same amount of film—hence the more potential profit with less cost.

Another very important feature is to keep a list of all the people or students of whom pictures were taken. Then as a reminder just before the date of showing, send a duplicated post card reminder. Furthermore, or better yet, send post card messages to parents. They are eager to see their boys and girls in the movies. Their names and addresses can be secured from each principal or superintendent.

Events to Be Pictured

Figure out a day's program in school, or two days if preferred. Depending upon the speed of the film used, decide whether you want indoor or outdoor activities—some posed, others in action.

Students in different classes.

Teachers in different classes.

Class Officers.

Debaters, public speakers, etc.

Athletics—organizations and officers.

Musical organizations.

Miscellaneous: Candid shots of students and teachers.

Student outings.

Clubs.

Boys talking to girl friends.

Celebrations.

Unusual events in the community.

Fairs—Amusement rides, grand stand spectators, etc.

Effective Shots and Sequence

If you have the services of someone who has had experience in making movie titles, so much the better. Otherwise, comments during the show are practically necessary. Nevertheless, the picture should tell a story, not just pot shots of a little of this and a little of that. Plan the entire show in a story sequence if possible, exactly in the order in which you want it shown on the screen. This will save much splicing later on.

Effective shots can be taken from three distances, namely: distant, near view, and close-ups. Variety can be added by taking pictures from different angles and directions. In order to be the most interesting, at least three views should be taken of any group or person. These views can be mixed up to any combination taken from different distances, angles, or views mentioned above. Ten to twelve seconds should be devoted to each subject or subjects. Four feet of 16 mm. film lasts ten seconds at 16 frames per second. Incidentally, 16 frames per second is the normal speed and is indicated on every camera, in the event you are not well versed in this item.

Cameras

If you are not familiar with movie cameras, it is well to know that there are three sizes: 8 mm., 16 mm. and 35 mm. The last is strictly professional, the size used by motion picture houses. 16 mm. is used by both professionals and amateurs, while the 8 mm. is entirely an amateur camera. For your purpose the 16 mm. is recommended for several reasons. It is the size of projector used by most schools as well as many amateurs, and should therefore be more readily available. Also, it has a larger and longer throw than the small 8 mm. So you see, the utility of the 8 mm. is quite limited. Bear in mind, then in all ideas mentioned, the advantages of 16 mm. as being the best all around camera for your purpose.

If you or the schools own such a camera, well and good. But what if you do not have a camera? The answer is simple. Today there are so many amateurs in every community that very likely someone in your own town who owns one would be willing to rent or loan his camera or services. As a last resort it is possible to rent a camera from most any dealer in cities. This can be done either by personal arrangements or by mail.

Anyone not having had experience in taking moving pictures soon finds it easy. However, it is best to secure services of an experienced person.

Films

With fast films on the market today, pictures can be taken almost anywhere, or any time. A fast film is defined according to its sensitivity. The more sensitive the film, the faster it is supposed to be. Reverse order is for slow film. Naturally, a fast film costs more but is especially adaptable to adverse lighting

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conditions, inside, and night work. Your purpose, though, is to make as much money as possible. Therefore, arrange for most of your shots to be taken outdoors with a slower film.

Speed of films is indicated both by name and number. If you are familiar with these specifications there is no need to elaborate on them. But if you are just beginning, let's indicate the speed by number. Understand that these numbers are based on readings of light meters on the market today. Two of the most common and standard meters are Weston and Scheiner. The former is more commonly used, therefore, it is to that which we will refer. Films are available having ratings all the way from Weston 8 to 100. For your purpose nothing less than Weston 16 is recommended, or Regular Panchromatic. This is a good outdoor speed even on cloudy days.

Although there are slower, cheaper, and many makes on the market, if you are interested in getting the most out of films, it is better to stick by standard makes. These are Agfa, Eastman, and DuPont. Agfa and DuPont films cost about \$4.50 per one hundred foot rolls, while the Eastman cost \$6.00. For films to be used indoors or at night Weston 100 is advisable, but in some class rooms and auditoriums, 24 and 32 work satisfactorily. For economy purposes, use a light meter for indoors, unless you like to waste film. It may be mentioned here that some discount is allowed for film purchased in quantities. Development or processing charges are included in the purchase price.

How to Get Your Film Free

First of all figure out how long a show you intend to present. 100 feet of 16 mm. lasts 4 minutes. Therefore, 1600 feet lasts one hour (silent film) depending upon the amount of talking you may have in between. Depending upon the number of feet of film of local events, why not get your merchants in town to agree to buy a certain amount of film. It would only take a few merchants. For that favor you would take a certain number of feet of film of his business or sale of some kind. In that way he really feels that he is getting something for his money. Do not have all your merchant pictures in successive order if you want the continual interest of the audience.

If you do not have enough local events to run the show as long as desired, there are many rental films on the market of a variety of subjects. Since Visual Education is coming to the front so rapidly, no doubt your Superintendent or Principal has a rental list. If not, write to your nearest dealer. Rates are from one to three dollars per day per reel of 400 feet.

So you see you can get all or practically all your film paid for without subtracting from your income. Your only cost is advertising, which should be very little. Post cards would be your biggest expense. With the use of your school ditto or mimeograph machine, very little else is needed.

Where to Show the Moving Pictures

Just where to show the pictures must naturally be worked out according to each individual locality. If you want the most out of your money the advantages of a full-size screen in a movie theater house cannot be denied. Many theater managers are willing to co-operate with local organizations such as school bands. In order to get a full size image on theater screens sometimes requires a longer lens. In your own case a trial with only projector will soon determine this.

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School Dance Bands

More Hot or Sweet Swing Letters

The judges have chosen a couple more letters which they deem eligible for honorable mention and a nice one dollar check.

"Rhythm Kid" Voices Opinion

Clifford Harris, member of the Chambersburg, Pennsylvania, high school dance orchestra, the "Rhythm Kids," likes his swing sweet. He says:—

"Come on, let's make it hot! You play a hot chorus until you're out of breath, then let the trombone take it. All the time the drummer pounds the drum without mercy. That's 'hot live' but it's more like a 'rhythmic free for all'.

"I'm a 'Rhythm Kid' and I like to

and enjoy yourself. It's what Modern Youth wants; it's what Modern Youth needs! Let's enjoy our spare moments in this pleasant relaxation!

"I like it hot! Yes, sir!"

All right, Eleanor, you keep it hot and take in a good swing band with the dollar that has gone forward to you.

We were quite surprised at the outcome of this contest. Judging from our correspondence, the girls like it hot and the fellows like it sweet. We thought it would be the other way 'round.

We must get a word in about the snappy swing band that holds sway in the Oblong Illinois, Township high school.



The Joliet Township high school bandmen got one of the biggest thrills of their entire exciting western trip when they visited the famous Coconut Grove and took part in a royal jam session with none other than Benny Goodman, the King of Swing. Genial Benny outdid himself for the Joliet boys and their charming sponsor, Miss Charlene Brown, and all agree that there is only one Goodman. Director McAllister seems to have faded out of this picture but we notice Forrest managed to stick close to the swing fans idoll Benny Goodman really knows what the life of a school bandman is like. He was a school musician once himself, in Harrison high school, Chicago.

make my rhythm sweet. Why? I'll tell you.

"When we play 'Faithful Forever' or 'Careless', the band is playing as a unit, and all tones blend together to make one definite favorable impression on the listeners. The teamwork necessary in playing sweet numbers makes us realize that a musical and moral benefit is readily derived. Don't miss this worthwhile training. Play plenty of 'sweet swing' when you 'swing it'."

Okey, Cliff, you win the dollar. That letter certainly brings out some good points for sweet swing.

Eleanor'll Take Hot Swing

Now we turn our attention to the hot side of this debate. Eleanor A. Simon, of the Greenway high school band and orchestra, Bovey, Minnesota, gets in the groove with:—

"Feel that hot swing? Let yourself go and enjoy that fascinating rhythm. Do you hear the trumpet's hot lick and the drum's busy chatter? The clarinet screeches for attention and the trombone howls its complaint. How it attracts you!

"It makes you forget all your troubles

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EXPERIENCED single performers on clarinet, saxophone, trumpet, trombone and drums to enlist for Band, Sixth Infantry, Jefferson Barracks, St. Louis, Missouri.

WANTED—Used Wm. Haynes solid silver flute in C, G♯ closed. Also wood D♭ piccolo. Must be in good condition. Address The **SCHOOL MUSICIAN**.

INSTRUMENTS AND REPAIRS

RECONDITIONED Conn D♭ silver-plated Boehm piccolo, \$37.50. Conn C Boehm flute, \$50. Buffet Boehm alto clarinet, \$140. Pedler Boehm silver-plated bass clarinet, \$150. York BB silver-plated sousaphone, \$150. Holton Eb sousaphone, \$125. Upright bass horn, Eb, \$37.50. King silver-plated baritone horn, \$60. Victor silver-plated upright alto horn, \$25. Olds gold lacquered trombone, \$60. Conn trombone, \$30. Conn baritone saxophone, \$65. Conn tenor saxophone, silver-plated, \$65. Conn silver-plated alto saxophone, \$50. King silver-plated mellophone, \$50. Bach gold lacquered trumpet, \$60. Kohler military oboe, \$45. Selmer conservatory English horn, \$200. Kohler conservatory oboe, \$125. Conn Eb Boehm clarinet, \$30. Buffet Bb Boehm clarinet, \$60. Conservatory bassoon, \$65. Conn BB silver-plated upright bass, \$85. Wm. S. Haynes silver C flute, \$125. New set of hand tuned tympani, special price, \$90. 2½ octave vibraphone, \$125. Kay ¼ string bass, \$70. King French horn, \$85. And many other bargains on 5 days' approval. Write for bargain list, also our easy payment plan. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit, Mich.

CONN OBOE for sale. Excellent condition, Conservatory system, \$112. Mueller alto clarinet, excellent condition, \$124. Want bass clarinet or bassoon. Musician, 207 W. Iowa, Urbana, Ill.

BANDMASTERS—Buy now for fall delivery and save 30%. BB sousaphone, \$95. Buescher trumpet, \$32. Flute, \$40. Baritone, \$35. Betoney wood clarinet, \$45. Conn trumpet, like new, \$55. Olds trombone, never used, shopworn, \$90. Alto clarinet, \$40. Leedy street drum, \$15. Crestline Music Shop, Crestline, Ohio.

FOR SALE—Genuine Guarnerius violin (1726). Has been valued as high as \$25,000. Will sacrifice for \$2,000. Address Mrs. Ethel Rawson, Box 175, Farwell, Mich.

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SELMER ALTO CLARINET for sale. Excellent condition, \$140. Want bass clarinet. Musician, 619 Cottage Row, Sycamore, Ill.

LARGE COLLECTION Italian and other violins, also bows by Old Masters. Cellos, bass fiddles, some with certificates. Robert Menzies, 389 Queen St., Kitchener, Ontario, Canada.

USED INSTRUMENTS—All kinds. Send for list. Handmade oboe, bassoon reeds. School music, all publishers. Return mail service. Waters and Ross, San Francisco, Calif.

FOR SALE—Wm. S. Haynes D♭ silver flute, practically new, \$75. W. H. Grunert, P. O. Box 205, Green Bay, Wis.

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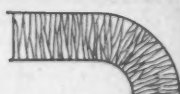


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